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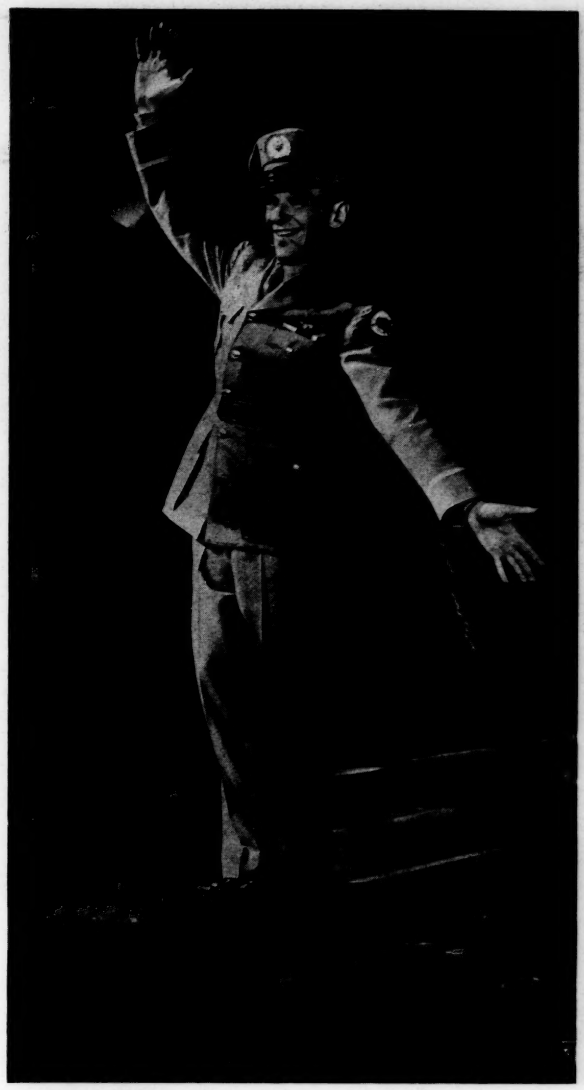

FRED ASTAIRE made his first personal appearance tour in ten years. As volunteer guest-star with the USO Camp Shows musical "Take It Easy", the world famous tap dancer, booked for a three week, two-a-day run with the show, entertained servicemen at camps and naval stations, beginning June 7 and continuing through the 26th.

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THE NATIONAL FOLK FESTIVAL

National and local folk dance festivals throughout the U.S.A. celebrate the friendliness and cooperation of nationalities living together in this country in freedom and mutual respect.

The Tenth Annual National Folk Festival that took place this year in Philadelphia at the Academy of Music was a gay and colorful evening of genuine dancing, but that is not the half of it!

This yearly dance event makes more real, beautiful, and dramatic the feeling of American unity. Fifteen hundred participants danced the native dances of more than two dozen nations. These dancers are now all Americans, living together in peace, mutual respect, and understanding. This is probably the most important message that could be danced out at this time in the world's history.

"The United States of America shows in this way what could be done with a United States of Europe, if they would only sing and dance together. Old inhibitions and fears would be forgotten. In the joy and beauty of each other's music and dance, friendship and understanding could be found," says Miss Sarah Gertrude Knott, the director of the National Folk Festival Association.

Certainly, the importance of this folk movement in the dance can not be overestimated for cementing a feeling of American unity among the group of foreign born who are now becoming American citizens.

Of the eight performances given during the four-day folk festival in Philadelphia, no two programs were alike. Rare and lovely, authentic costumes were worn by many of the dancers; and quaint, almost forgotten, musical instruments were brought forth to accompany the dancers. Some of the most famous fiddlers of the Appalachians came forth to call the figures. For instance, there was Buscom Lamar Lunsford, the "Minstrel of the Appalachians", balladist of the Great Smokies and square dance authority; W. C. Handy, author of the "St. Louis Blues"; "Sailor Bad" Hunt, John D. Weaver, North Carolina fiddlers; and Ames Kudik, for fourteen years Town Crier of Provincetown who opened every programme with his old official bell. The Hampton Institute of Hampton, Virginia, and the Sabbath Glee Club of Richmond sang spirituals and other numbers for the dancers.

This international group, now essentially National in its devotion to unqualified Americanism, was so large that a listing of its feature dances would resemble the index of a world atlas.

American Mountaineers were present from a variety of regions. Cowboys, Indians, peoples of British and Irish stock, Italians, Netherlanders, French, Germans, Poles, Hungarians, Pennsylvania Dutch, colored folk, Filipinos (authorized by the Philippine Government), Miners from Pennsylvania, Moravians, the Dominion of Canada, to name only a few. The ascription of foreign names to some of these groups is for purposes of inherited distinctions only, for they are all Americans now. What has emerged from the melting pot is characteristic gaiety, sentiment, folk feeling, and traditions whose loss would culturally impoverish the country.

Of ancient popular balladry, generalized as folk song, Miss Knott, Director of the Festival said: "there is more to the folk dance than the steps, more to the myth than the tale it tells. In our traditional expressions are recorded the social life of past and present America and the growing, changing life of America to be."

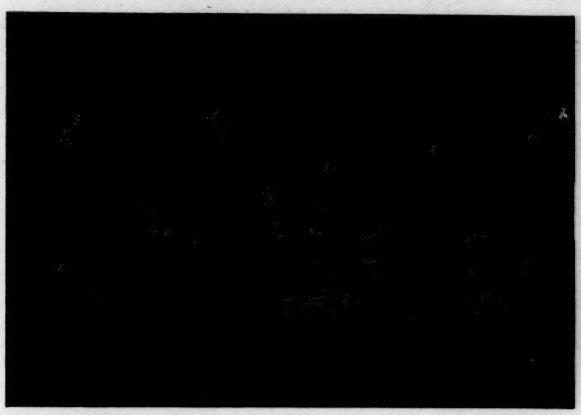
The traveling expenses of the participants in the Festival were either paid by themselves or they were financed by the regional folk groups that safeguard traditions in their locality and often have their own festivals in the home districts.

The officers of the National Folk Festival Association include Paul Green, Pulitzer Prize playwright, of Chapel Hill, North Carolina; Dr. Homer P. Rainey, President of the University of Texas; Dr. Vaud A. Travis, Director of Northeastern Teachers' College, Tahlequah, Oklahoma; and M. J. Pickering, Business Manager.

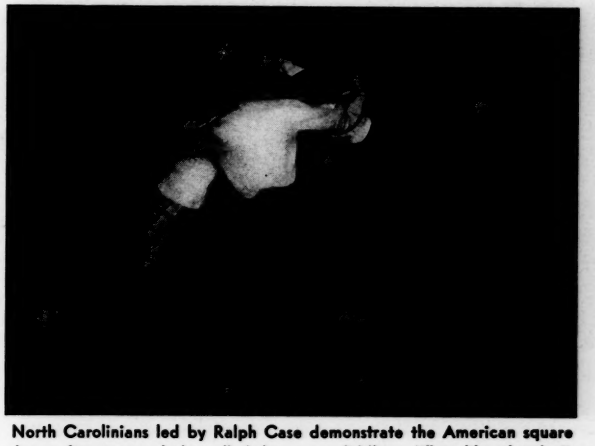
The Hon. Eugene Alessandroni headed the Philadelphia Citizens' Committee which sponsored the Festival.

Congratulations Philadelphia! This type of dance activity will not only help us win the war, but even more important it will help us keep the peace.

The large photograph at the beginning of this article was snapped at the folk dance festival given at the Community Folk Dance Center in New York City. Under the direction of Michael Herman, director of the center, twelve different national groups gave demonstrations of their national dances and then the audience participated in their favorite dances. At the time the photo was made several hundred dancers were doing the popular Russian "Koroboushka".



Bulgarian National Dancers, Pasadena, Cal., show the characteristic strength and agility in the men, grace and coquetry in the girls.



North Carolinians led by Ralph Case demonstrate the American square dance figure popularly called by some fiddlers, "flap like thunder".

The Russian Group led by Alex Karoezun demonstrate a slavic partner dance in which brilliance of movement is tempered by romance.

BALLET BABIES ARE NOW IN VOGUE

by OLIA PHILIPPOFF

Friend stork now includes the famous ballerinas on his calling list and insures us a next generation of classic dancers of the best of both the European and the American dancing families.

Since the Russian Ballet's first triumphant tour of America ten years ago, a steady influx of American artists have come into its ranks. Despite the internal struggles and violent commotions which shook the rival companies and sent the directors running to their lawyers, the artists from the different groups have always held together. Love-at-first-sight cases have lasted through various partings and trips to the remotest parts of the earth. The war which brought the companies together on the American continent has been the cause of the reunion of many sweethearts, and now after romantic marriages, a new generation of Russian-American babies stands to attention.

Whereas in former days the topic of the dancer's dressing-room conversation centered around the distribution of roles, the merits of make-up, and the review of the various cocktail parties, now from morning 'till night it is nursery talk, food, weight and vitamins for the baby. The knitting of ballet tights has given way almost completely to the making of pastel-colored infants' wear.

The public has always been tremendously intrigued by the private lives of the artists. What became of the scintillating ballerinas after their exit through the dimly lighted stage-door? Was the glamour of their everyday existence on a par with the excitement of their stage life?

Among the greatest, children were taboo. Many reasons are to be found for this point of view. The strenuous physical work, hours of training comparable in their hardship to the practice of a baseball team, the continuous traveling, and, above all, the fear of being out of the spotlight for any time because the public is forgetful and changeable. In the shadow, implacable rivals wait for every opportunity, and no artist willingly renounces her share of glory and applause.

So the divine Anna Pavlova and the great of the Maryinsky Ballet were childless. Pavlova, as a balm to her frustrated maternal feelings, adopted several children whom she taught to dance. They lived and romped in her magnificent estate, Ivy Lodge, near London. Returning home from her strenuous tours which took her to Europe, Asia, Australia and America, the great dancer would feel the sweetness of home coming, she would sit by the lake, watch her favorite swans sail over the smooth surface of the water, and enjoy the children playing on the green lawn.

Olga Preobrajenska, Vera Trefilova and Lubov Egorova who by their presence graced the royal stage in Russia, turned their affection at the end of brilliant careers to their pupils. Preobrajenska also developed a real passion for birds and a wing of her house was transformed into an aviary. Only Mathilda Kchessinska, strikingly beautiful dancer who raised havoc with the hearts of the Russian grand dukes, nominated and discharged theatre directors and ruled the ballet in general, raised an heir, Prince Vladimir Krassinsky. Now, all that remains as an epilogue to her splendor is her porcelain and golden samovar together with the Russian Crown jewels on sale at the Hammer Galleries on Fifth Avenue in New York.

The individualistic Isadora Duncan, America's lovely messenger to Europe, in the first half of this century, beguiled the whole world and deeply influenced the modern trend of dancing, She was the proud and happy mother of two delightful children. They met a most tragic death in Paris. As their car turned over, they were hurled in the Seine and drowned before the rescue party could reach them. This incident once more anchored the belief that the artist is only wed to his art. The only exception to this rule has been Sonia Woiscikowska, daughter of Lena Antonova and the famous Leon Woiscikowski. Pretty, vivacious Sonia reared and raised backstage is a delightful dancer and has inherited much of her father's buoyancy. Her god-father was the Prince of Monaco and the great Diaghileff himself carried her in his arms as a baby.

However, whether because of a change of point of view or because of the war today, the members of the ballet now steadily contribute their share to the increase of population in the U. S. A. The list of new-born and prospective ballet babies grows continually. Antal Dorati, the temperamental conductor of the Ballet, has a daughter born in Sydney. The example comes from the top and was set by the great dancer and choreographer, Leonide Massine, and his beautiful wife-dancer, Orlova, with a baby daughter, Tatiana.

All the other newborn in the company were boys and when this fact was mentioned to Massine he is reported to have said, "Ballet intrigue, again." But he would not exchange his adorable little daughter for any of the boys.

Two brand-new fathers have their make-up boxes stuck up with photographs. Andrew Eglevsky has a baby, Andrew Jr. he is fat and round, and already at 8 months by his turned out feet shows a disposition for dancing. Slava Toumine's son is Peter, the parents hope to see him become "Peter, the Great, of the Ballet." He made his appearance in this unkind world two weeks before Andrew Eglevsky. Before this happy ending, Toumine's romance with the pretty Nesta Williams went through many ups and downs, but through no fault of theirs.

When the war started in Europe in 1939 Toumine was left behind in France. Later he traveled to Australia with another company and he and Nesta were separated for many months. Finally, the Original Ballet Russe landed in Los Angeles. Nesta Williams winked at Slava from the Monte Carlo company and without hesitation and despite a contract not fulfilled, Slava returned to his former employers. Rumors from South America mark last month as an eventful one for Marie-Jeanne de Quesada, who married the son of the impresario Ernesto Quesada.

(*Continued on Page* 31)

photo: Seymour

Dancer and choreographer, Leonide Massine and his lovely, dancing wife, Tatiana Orlova, pose with adorable daughter, Tatiana.

Andruiska, chosen as the most representative Russian child sells War Bonds. His mother is Nathalie Branitzka; father, Jan Hoyer.

photo: Larry Gordon

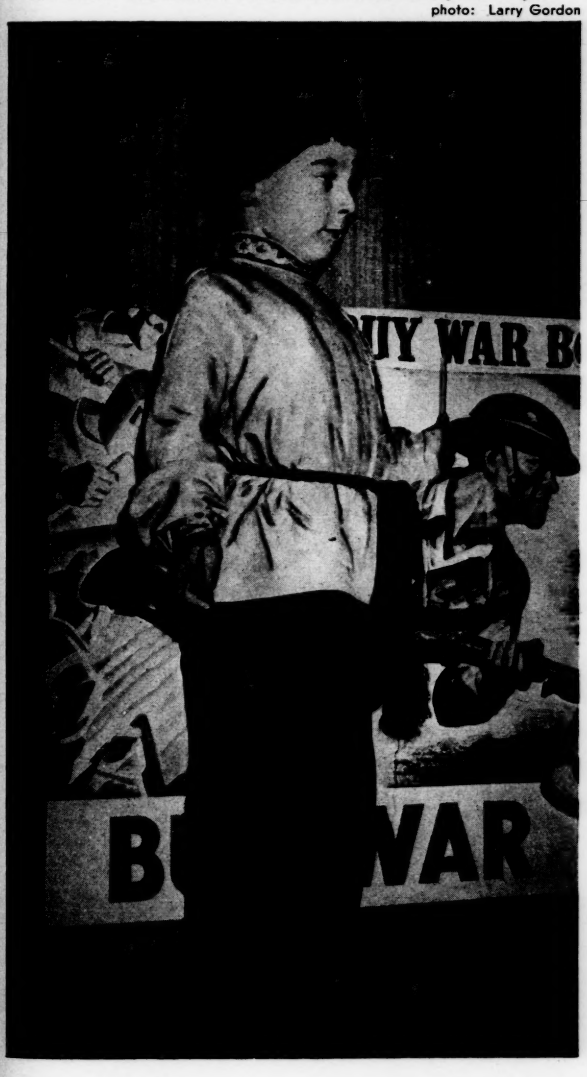


photo: Constantine

Chester Hale bounces Junior in classic style and you can see that this ballet baby is perfectly at home in adagio technique.

photo: Constantine

Eglevsky looks at his and Leda Anchutina's baby boy, but the baby smiles at the camera with the real trouper's flair for publicity.

Slava Toumine, daddy, and Nesta Williams, mommy, with Petrouchka (Peter to you) who is slated to become Peter the Great of Ballet.

photo: Constantine

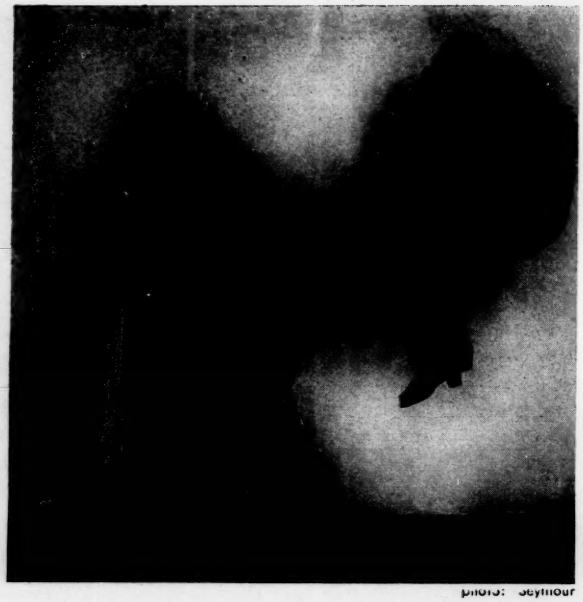


photo: Seymour

Antonio and Rosario dancing a whirlwind number in "Sons of Fun." Right: Charles Chaplin congratulates the young pair at their Waldorf Astoria appearance, and tells them he is a gypsy, too.

Los Chavalillas Sevillanos, (kids from Seville to you) give some of the startling and colorful background of their amazing careers.

SAL!

They have a saying in Spain, "If you've never seen Seville, you've never seen a marvel." Concerning the kids from Seville, now appearing in "Sons of Fun", you can say with justice, "If you haven't seen Los Chavalillos Sevillanos, you haven't seen a thing."

Of a sister Andalucian city it is said, "If you have never seen Granada, you have seen nothing."

The growing army of Rosario and Antonio fans might sing out in answer, "Well, if you've seen the kids, you *have* seen everything."

From the day when the two cousins, (five and six years old) launched themselves on the streets of Seville with a hurdy-gurdy for accompanist, no other caption has suited them quite so well as Los Chavalillos Sevillanos, the Kids from Seville.

Today, Rosario at twenty-one and Antonio at twenty, neither over five feet, still look like kids with their hair flying, their eyes laughing, their lips singing and their lithe bodies tearing through space!

It is hard not to visualize a couple of panthers when Rosario and Antonio catapult themselves on stage from the wings. For the uninitiated spectator it sometimes takes a little time to decide whether these kids are kidding or engaged in mortal combat.

In the turn of Rosario's saucy head, in the unabashed undulation of her youthful body, in her indescribable Andalucian voice, in her proud step, breathes the indefinable perfume of Spain.

In the arrogant tilt of Antonio's gypsy head, in his flashy gamin manner flavored by Sevillano wit, in the strength, ferocity and pride of his movement and posture suggesting a wildcat on a leash, in the insolent but irresistible quality known as "Sal", you have the only description of Antonio, child of gypsy and Spanish Seville.

Sal! You cannot buy it and you cannot learn it. You've either got it or you haven't got it. "Sal" is the conversation and manners of Seville's fishwives and cigarette girls; "sal" is the impertinence of Seville's boys who bump into you on crowded, narrow streets like Las Sierpas and breathe startling, but gallant invitations into your ear. Antonio is the arch type of a thousand such Sevillanos with his quick smile, his smoldering eyes, his cap set rakishly over one ear. "Sal" is the god-given property of those born within the shadow of La Giralda.

"Sal" is profitable, too, as that hurdy-gurdy man many years ago discovered to his delight whenever the kids followed and danced with him in the neighbourhood of the Alameda de Hercules where they lived. As partners in a thriving enterprise, they received from him as a token of appreciation, a few coins which they, with fine filial devotion, brought home.

(*Continued on Page* 28)

Gloria Gilbert spinning her way to fame on one delicate toe, winds up being interviewed over the air by Mrs. Roosevelt, on the National Ballet.

photo: Al. Hauser

photo: Bruno

Above: Gloria Gilbert as she appears currently at the "Latin Quarter" and in "Star and Garter". Left: Our dancing star as she was interviewed over radio station W. A. B. C. by none other than the "First Lady", herself.

GLORIA!

If you tuned in on Columbia's Broadcasting system at three o'clock on Saturday, June 6, you would have heard Mrs. Franklin Delano Roosevelt interview some young celebrities on her "Rising Generation" program. Among them were Private first class Dan Babcock, a young Marine wounded in action at Guadalcanal, and young Gloria Gilbert, dancing star of "Star and Garter."

This is what went on during this historic broadcast. First young Babcock of the Marines interviewed Gloria.

BABCOCK: Over on 44th Street, West of Broadway in New York City, there's a show called the "Star and Garter." Each night after nine, the ballet number starts. Show girls make way for a whirling figure in silver and red, a figure dipping and pirouetting and spinning until the audience is breathless and applause breaks out for Gloria Gilbert, the world's fastest ballerina! But every Saturday afternoon the same figure, between her matinee at the theatre and a supper engagement at an exotic night club called, The Latin Quarter . . Gloria Gilbert walks into a low red brick building with many large rooms. A dozen little girls rise to throw their arms around her. Gloria Gilbert starts dancing once more, speaking as she turns. Awkwardly the little girls begin imitating her movements. Gloria Gilbert is giving a dancing lesson. The little girls she is teaching are blind. We want you to meet one of Gloria Gilbert's pupils, little Betty Clark. How old are you, Betty?

BETTY: I am ten years old.

BABCOCK: Betty, what is ballet dancing?

BETTY: Well, you spin and twirl and go up on your toes and bend and swing your arms and point your toes.

BABCOCK: How do you like Miss Gilbert?

BETTY: She's lovely.

BABCOCK: Do you like the way she dances?

BETTY: Oh yes! She goes up on her toes and she spins. Whenever we feel a breeze pass us, we know she is doing a spin all around the room. She is so pretty.

BABCOCK: You are too. And here is Gloria Gilbert. In costume, Gloria?

GLORIA: Yes, in twenty minutes I have to make my entrance at the theatre. There's a matinee today.

BABCOCK: Gloria, how did you happen to start teaching these children?

GLORIA: Well, I thought it would help them. I know dancing helps people acquire poise—and I wanted those little children to get a taste somehow of the freedom of movement which they miss in their ordinary life.

BABCOCK: Gloria, what's the question you want to ask Mrs. Roosevelt?

GLORIA: Well, I'd like to know why can't we have a national ballet like they have in Russia, so those who have talent but can't afford to study can get free lessons?

BABCOCK: All right. You can put the question to Mrs. Roosevelt yourself in a little while. Yes. Making sure that all of us, big and small strong and weak, have a

(*Continued on Page* 29)

photos: Carreras

La Meri skillfully plays the delightful dance game of the Philippine Islands, "Bomba Poles".

Make yourself comfortable right in Little Ole New York and enjoy the exotic dancers of the remotest corners of the earth flourishing in all of their original splendor here at the Ethnologic Center.

TOURING THE WORLD WITH LA MERI

by LUCILE MARSH

There was a time when a dancer had to spend a life time touring the world to see the authentic dances of foreign lands. And even after finding these dances on their original soil, it became a Herculean task to find someone, who could and would teach them to the serious minded student of the dance. Difficulties of language, taboos, and time were almost insurmountable.

But now with as great a magic as Mohammedan brought the mountain to him, La Meri has brought these rare illusive dance expressions to America, built a temple to house them, a theatre in which to perform them, and a studio in which to pass them on to the conscientious students who really want to steep themselves in a broad and deep dance culture.

Backgrounds have always been important; and traditions, the sine qua non of artistic depth. Every real artist of the dance wants to be well grounded in as many movement philosophies as possible.

But today, an entirely new reason for learning the dances of far off lands looms large and dramatic to the American dancer and teacher.

The American Army and Navy are now fighting in remote corners of the world. The public has suddenly become intensely interested in anything we can tell them or show them about Hawaii, Australia, North Africa, India, China and almost any other previously unheard of place that suddenly makes the newspaper headlines today.

The dances of the newly limelighted countries are particularly suited to satisfy the curiosity, the American public feels about these nations. For the most part the dances are colorful, rhythmic, exotic, with much that is bizarre and fascinating. Certainly, there is nothing more expressive of a people than their dances.

Even more important than the interest aroused in these dances by war time activities, is the significance these dances will have in teaching understanding and appreciation for peace times. If our American children learn to perform all these lovely and expressive dances of their allies, a new link will be forged in a lasting friendship for these nations.

La Meri, prior to 1940, had been a professional, world touring dance recitalist. Her knowledge of these indigenous dances is first hand; her costumes, the real native garments, purchased in each country; her knowledge and appreciation is gleaned from continual study and devout dedication to the philosophy of life behind these dances.

The present world war interrupted her dance tours and, fortunately for us, left her high and dry in our own New York City with trunk loads of fabulous costumes, authentic music recordings, and a true artist's unquenchable desire to share her treasures with all who come to her door.

Her three lecture-demonstrations a month have developed a large and enthusiastic audience for the ethnologic dance, a group of disciples who are eager to follow in

their teacher's footsteps; and an enthusiastic personal following for La Meri, herself.

If you were to interview La Meri in her picturesque Studio Theatre you might be surprised to hear her tell you that she is a Texan, and very proud of it. She still has traces of her Southwest accent in spite of the cosmopolitan diction of a world traveler. She has very prettily curved lips and a typically sweet southern smile that brings deep, entrancing dimple into her cheeks. The upper half of her face, however, suggests the mystic, with its large, wide set, dark blue eyes, broad serene brow and crown of very shiny, straight, black hair.

La Meri speaks convincingly of the importance of the Hindu philosophy of exercise in our physical fitness program. "It teaches control without strain. It is safe for any age, and develops a valuable mental and spiritual coordination with the physical self."

"Children love to do many of the simpler folk dances. They respond without self consciousness to the poetic and and symbolic movements and adore the naive pantomimic gestures. For instance, the Hindu hand movement depicting the bee penetrating the lotus is always intriguing to them.

" 'How do I look?' is the obsession of grown-up egoism. You rarely find it in children. They are so absorbed in what they are dancing, they don't have this problem of self consciousness in approaching a new style of movement.

"The boys love the Phillipine Bamboo Pole Dance and, indeed, it challenges their virtuosity for it requires speed, rhythm and accuracy of movement to dance between the bambo poles without being caught by their rhythmic clicking.

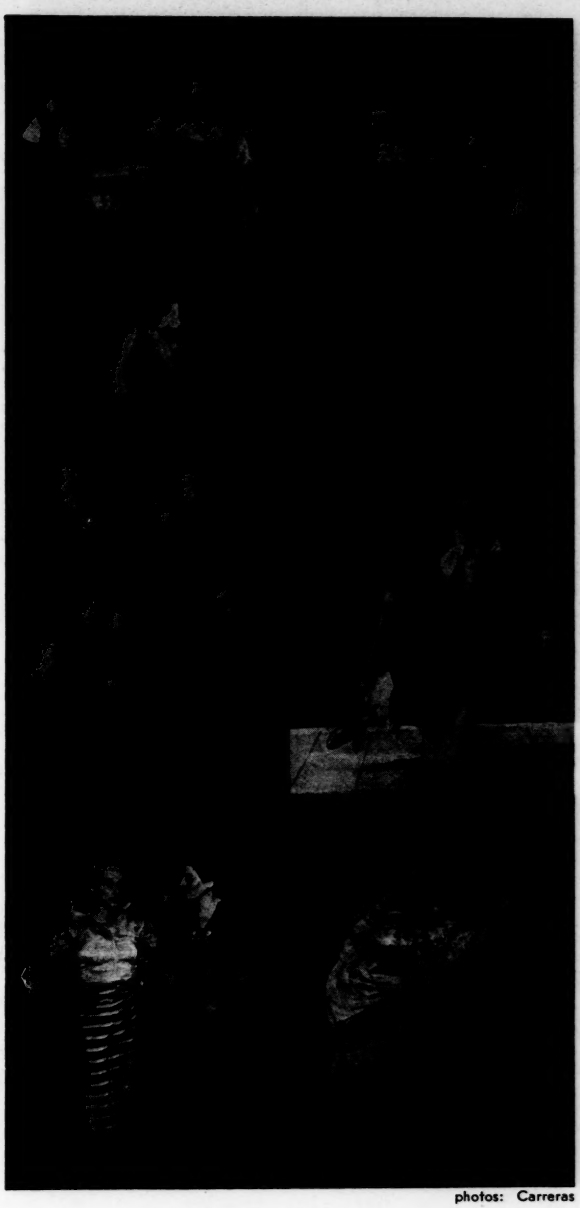
"In our School of Natya we hope to be a clearing house to the serious student seeking knowledge of ethnologic forms of the dance. If we can not teach them what they seek, we try to put them in touch with authentic dancers who can give it to them.

"We insist that the dances be done accurately with the correct understanding of their meanings, and accompanied by genuine music and background. However, most of the authentic costumes are not procurable now, so we show our pupils how to construct substitutes that keep the spirit and function of the real costume, and still stay within a reasonable budget of time and expense."

Another very timely function of the Ethnologic Center is telling one of "our boys" who is about to depart for one of the four corners of the earth, what he can expect to find there, and fortify him with an address or two of La Meri's friends who will welcome him. No wonder La Meri has been called the "dancing ambassadress."

Ex-Pres. Hoover said of La Meri's recital tour in South America that "It was more worthy than our diplomacy."

New York has many wonderful advantages to offer the serious students of the dance: museums, art galleries, dance recitals, dance libraries and fine schools. But there is none more important than the center of ethnologic dances which La Meri has created in the historic dance setting at 110 East 59th Street.



photos: Carreras

La Meri in "The Tarable Tapatio", one of the folk dances of our southern neighbor, Mexico.

La Meri celebrates our ally, China, in this decorative dance called "Impress of Pagodas".

La Meri in "Waero Poi", a Polynesian dance expression found in the Hawaiian Islands.

In "El Gato", cowboy dance of the Argentine, La Meri salutes our South American friends.

La Meri talks to Pearl Buck, one of the many celebrities presented at the Ethnologic Center.

"Tamborito" is a simple folk dance of Panama in which La Meri recreates that colorful land.

photo: Korman

Evelyn Chanlor and Bruce Mapes, world famous American skaters, appearing in an Hungarian number at the International Casino.

SUCCESS SECRETS

Evelyn Chanlor applies the same rules of success to her marriage as to her career

There are few women who can boast of having made a success of both a career and marriage. But Evelyn Chanlor is definitely among these few.

Evelyn started to skate in Brooklyn for no other reason than that she loved it. She became Junior National Champion and married Bruce Mapes, another promising amateur like herself.

At this time skating was mostly confined to hockey games and the exhibitional skater had to have terrific punch to keep an audience satisfied between hockey halves. In Evelyn Chanlor's own word's: "They'd boo and then throw things unless you kept going."

Needless to say, Evelyn kept going and the crowds went for her in a big way. They loved her vitality and dare devil stunts, her handsome athletic figure and gay, challenging smile.

She did her own booking and skated from Halifax to Vancouver and back again in one season, often with only a fifteen minute rehearsal before performances. She was featured at clubs, carnivals and hockey rinks and managed to charm all of these three divergent audiences.

She and her husband have skated in so many towns, so many times that the only way they can remember one from another is by the funny things that happened.

In Seattle an M. D. in the audience became so concerned over her daring acrobatic tricks he wrote her a learned letter explaining all about her coccyx and the effect of her acrobats on her spine, and then begged her not to do them.

In Toronto the act finished with the lights going off. There was supposed to be a man at the exit to lead them safely to the dressing room. He was not there and they groped around trying to find their way. Suddenly, they bumped into something, there was a crash, the lights went on and the audience found them sitting in the middle of the stage with a couple of pieces of scenery on top of them.

In England after one of her daring acrobatic tricks Evelyn dug her skate into the ice as usual for a purchase point, but the ice was so thin that her skate went right thru one of the refrigerator pipes underneath. The brine spouted up like a fountain all over her. The audience applauded madly thinking it was part of the show. But the stage manager got excited, ran out on the stage, slipped on the wet ice and sat down under the fountain! The audience roared.

Evelyn posed for the first published color photograph. It was used on the cover of the Saturday Evening Post, and what a stunning cover she made with her grey green eyes, auburn hair, flashing teeth and peaches and cream complexion. It was quite a conservative picture, too, but still somebody wrote in objecting to the photo showing her leg above her knee.

photo: Moulin

Evelyn Chanlor with characteristic vitality and gayety leaps into space and stays there nonchalantly 'till the camera clicks.

The career of Evelyn and Bruce has included every type of skating appearance on every type of ice, tank rink, stage and open air arena. They even have appeared in the movies on several different occasions.

But now to the other side of success, for which Evelyn deserves equal credit. She has two stunning young sons and one adorable wee daughter just about a year old.

Evelyn and her partner-husband, Bruce, still look and act like a bride and groom. They are inseparable and plan all their engagements now with their family life uppermost in their minds. Their two boys are already good skaters and the whole family have a marvelous time on skates including the little girl who just got her first pair.

Evelyn and Bruce are appearing at Colorado Springs this summer and will then return to their lovely home in Fair Haven, New Jersey, to enjoy a couple of months of family life before the winter season opens.

We asked Evelyn for a receipe for success to give young skaters. She said without hesitation, "Get the best skating equipment you can buy, the best teacher you can find. Give yourself regular daily practice periods, learn the school figures, and study DANCING."

Evelyn attributes much of her success to her early dance training.

She was sent to dancing school (Williams in Brooklyn) at six years of age to correct pigeon toes! She used to come early for her lesson and stay late. The teacher soon found that Evelyn knew everybody else's dance as well as her own, and if anyone needed coaching Evelyn was right there ready and eager.

Later she studied acrobatics with Michael and was the first to do an aerial walkover on ice.

She advises studying skating and acrobatics separately and then combining them. She believes every skater should learn the split to help with spread eagle; cartwheels and acrobatic limbering, for all around flexability and control.

It took her one summer to learn to do a butterfly on the floor, another summer to do it on the ice.

Her advice ends with, "Get plenty of audience experience. You learn things in front of an audience you can't learn anywhere else."

For instance, Evelyn and Bruce told us of a takeoff they worked up on a pair learning to skate. It was supposed to be just a lot of spoofing, but to their horror the first audience took them seriously and thought they were making mistakes, and not on purpose either. In Evelyn's own words, "It turned out to be the unfunniest thing you can imagine."

But they worked on, tried it out on a few more audiences and now it's a big hit.

We couldn't help but think what a good sport Evelyn was to share her experiences with us so generously and unself-consciously.

But it is these qualities of generosity, sportsmanship and genuiness, no doubt, that have had a lot to do with Evelyn's success in her two careers—skating and marriage.

I REMEMBER

by NADJA

photo: Piaz

Nadja, in one of the oriental dances from her recital repertoire.

I remember Lydia Lopokova during the short "wanting to be an actress" spell, standing in the wings of The Bandbox Theatre (the seed of Theatre Guild) where we both played. Lydia, with her delightful laughter, a great artist and a childlike charm and unspoiled quality she never lost. Later I saw Lydia with her husband, Keynes, the economist, in London at one of Duse's last performances. I believe now she is "Her Ladyship," but am sure always the same charming sprite. All the great artists I've known have had these qualities, but the less talent, the more ego. Maybe it's an inferiority complex.

Isadora, the greatest of all! A great artist and personality with a rare sense of humour and a great teacher. She had ideals. Some were realized when she presented her six dancers. The dream became a nightmare, and then her tragic death. So few could appreciate the art she had to give. As she used to say when attending the recitals of aspiring new dancers, "Dear, this is all my fault. I started this!" So few appreciate that great art is simple. So many must satisfy their mediocre taste by developing phases of ugliness in the dance, thinking they are adding something.

Pupils that Isadora never saw, advertised as her pupils. One in particular, I remember. The Paris Herald wrote, "A pupil who has gone further in her art than Isadora, her teacher." When Isadora read this to me in her Rue Delambre studio, she just smiled. She had never seen this girl.

Isadora was in the audience at the Met years ago. A girl rushed up to her on the way out and said, "Miss Duncan, I think you are the greatest artist in the world today." Isadora took her hands in hers, smiled and said, "My dear young lady, I wish there were a million like you."

I remember Isadora coming to a concert Escudero and I gave in Paris. The audience in the cheap seats, where Isadora was seated, did not recognize her. Peanut shells, orange peels, noise from Escudero's friends during my part of the program annoyed her. Later when Isadora came to my dressing room she refused to return to see Escudero's dancing because of his friends' rowdy behavior. Later a party came back to apolize to her, as she had been recognized as she left. They said they did not understand my dances. Isadora, never at a loss for words of wisdom, said, in her charming voice and manner, "That is why I want a school for children. So, when they grow up, they will recognize beauty." We all shook hands.

I remember Stowitt's studio, where we lunched on the terrace. He was Pavlowa's California born partner, a creative genius, whose last appearance was in a Paris music hall. Then he became a painter and lived years in India. Now he lives in California, painting, and rarely comes out of his dream world to meet Hollywoodism. Too bad he did not get the opportunity of creating the oriental dances in "Arabian Nights." Oh those Hollywoodian dances it had! The masses may not know the difference, but it seems tragic to give the public bad taste when good can be procured at the same time, and probably for less money. Richard Ordinski, who produced "Sumurum," a long remembered production, is in Hollywood, but I believe, idle.

Loie Fuller I met years ago in Paris. Her name still is on the "Loie Fuller Dancers." She came from my home town, San Francisco, as did Isadora, and Maud Allan. Loie Fuller's lighting was, and still is fantastic, thrilling! Her act is still sensational, although she is no longer living. She fascinated me by wearing at least six coats of all kinds. She was ill and cold in a gorgeous unheated palace in Paris, loaned to her by a friend. I remember the blackest tea, in kitchen china. It was so grotesque in this lovely house which later became the home of Lady Decies, (Mrs. Harry Lehr). Then the china was the most beautiful. Loie asked me to dance for her, but I never went back after that first afternoon.

Margaret Morris is one of the great figures in the dance world. A woman of great knowledge and culture. She ran a day school next to her dance studio for many years. She took a nurse's degree years ago to allow her to work in hospitals with mothers-to-be. She wrote many excellent books and took her girls to the south of France in summer where they danced on the beach, were vegetarians and good exponents of her work.

Lois Hutton and Helene Vanel, her pupils, had a "Little

Theatre" in southern France for fifteen years. Then, they each had a theatre in a pleasant cottage where Kings, Queens, Maharajahs and all the elite and artistic frequented. In 1934 I joined Helene Vanel. In 1938 we opened our Greek Theatre at the famous inn "Colombe d'or" where the guests watched our hour of dance after dinner. Spadolini, Josephine Baker's partner, joined us for that season and Julia Marcus of The Berlin Opera, who had fled from the Nazis.

Maud Allan I met when she danced last in New York at the Schubert Theatre. At that time I was one of the six girls in her concerts. The conductor was the famous Ernest Bloch. There was a huge orchestra, but a small audience. Maud was better known in London, and the English public is loyal. Maud had "Evenings" at her lovely Regent Park home, in her huge studio. When I visited London in 1922 I often danced on her programs for her artist friends. She was a kind friend. Now she is in Hollywood hoping to some day see her studio and home again. But all her photos, press and memories were lost in a London bombing. Maud was an excellent pianist, a pupil of Busoni, before she became a barefoot dancer, which was novel in those days, and created a furore in London.

I first saw Shan-Kar at the "Olympia," a music hall on the Boulevards. He had an "act" with two ex-Pavlowa girls. They did "Ballet" in between "Oriental" to please a very low-brow audience. I went back stage to ask him who he was and why he was here. A few months later, Miss Constant Lounsbery, sponsored a concert for Shan-Kar and Michele d'Amour, his partner before Simkie, Toshi Komori, Wuiru, and myself. Simkie was in the audience and told me several years ago, in New York, she never dreamt that afternoon that she would be his partner. Shan-Kar is one of the great artists and a rare person. He had his first cocktail at my home, about 1927. Years later when he gave a big "cocktail" at the Sall Pleyel in Paris, he spoke of this first cocktail.

I remember Lisa Duncan, who had a big following in France and Belgium. She was one of my dearest friends. She did many concerts and was well paid, which was rare among dancers. She had many pupils, mostly society children and debutantes. Despite criticism of her not being "pure Isadorean" she at least was distinctive by being independent and not asking favors, or living on charity of others. She was courageous, and I hope she is safe. No one has had news of her for some time. The criticism of her was mostly based on the jealousy of girls who failed to earn their own living.

I remember Hasoutra. Well known for her "Gold Number", "Peacock", and "Nautch". We met on a program at Mrs. Merrick's night club in Paris. She is now in defense work and is doing admirably.

Dora Duby, bejewelled acrobatic dancer at Casino de Paris, had a gorgeous flat, Packard car and chauffeur. Like her friends, the Dolly Sisters, she was the toast of the Paris theatre world. Dora is now a Christian Science practitioner in New York. How times change! She was a Wigmam pupil and toured the Orient with Hasoutra. They had many admirers and adoring gallants. A ballet masters ex-wife came to Paris with a "new" name, crown on her card and got big publicity as a famous teacher of the dance, but only for a short spell. She asked me not to divulge her ex-husband. However, she married again, and well. She has not been heard from of late, but she does extraordinary things every few years to "come back".

photo: Constantine

Mia Slavenska, dancing Copellia in the Ballet Russe Company, is making good Mr. Meckel's early prophecy for the young ballerina.

Dulce Bramley Moore in Bermuda. She was solo dancer with Marion Morgan's smash vaudeville act, one of the first dance groups, and a good production. Miss Morgan was a California school teacher who had ideas of training her school girls and was highly successful on Keith's Circuit for many years. Dulce, however, gave up her career.

Lola Menzelli who took the name of her famous teacher, Mme. Menzelli, and her husband, Senia Solomonoff, appeared before President Le Brun in the play "Lindbergh". Lola's technique was extraordinary, to say the least. Senia was a good business man. They have just divorced. He is teaching in Baltimore. I remember his kindness to a well known dancer who had a nasty experience with her contract, and was weeping alone in a hotel lobby. Another dancer's mother spoke to her and said, "You come with me to Nadja's Tea". She did and there she met Menzelli and Solomonoff who had known her father. So they took her home to their flat until matters were straightened out and she became a big European star.

A tall lanky lad with an elderly stylish woman called one day. She answered all the questions I asked them. I found, to my surprise, she was his mother. Then, I got him his first job and he toured Europe for some years, then returned to do movies in California. where he is now a well known director, Paul Thoma. (See January 16 issue, Saturday Evening Post).

I got Menaka, the Hindoo dancer, a New York oriental

(*Continued on Page* 31)

TWELVE MIDNIGHT

by DIANE

Some of you readers might not enjoy talking to Carmen Amaya, the Flamenco dancer. That is, unless you understand Spanish. Her English vocabulary consists of "take it easy" spoken in rumba tempo with much shaking of the shoulders, and the elementary "shut up."

Carmen started on her way to fame and fortune in Granada, Spain, where she first learned to walk and very soon after learned to dance. All good babies learn to walk, some at as young as ten months, so imagine for yourselves when Carmen, the lovely Gypsy, started to dance.

At eight years old, she was a dance sensation in Paris; at 13 she was the romantic dancing star of a Spanish movie.

Right now this 5 foot, 93 pound tempest is whipping her body and stomping her feet about a specially built floor at Broadway's La Conga, the little Spain of night clubs.

The night we were there, before she started her amazing dance, she flung her jacket carelessly on the piano. The jacket, by the by, is worth the paltry sum of $100,000, which is nothing to kick around, in our judgment at least. The jacket is a mass of diamonds, sapphires, etc. including one of 10 carats.

"That would make a beautiful dinner gown jacket," was our brilliant comment on the sparkling and colorful piece. How were we to know it was worth that kind of do-ray-mi? We're used to rhinestones.

After the show we trouped to Carmen's dressing room, back of the kitchen. (Some wonderful stuff comes from that kitchen.) The dressing room may have been a kitchen cupboard at one time. Maybe not. But it was small and the dozen people in it didn't make it seem any larger. The twelve or so inhabitants of the room were all family and close friends of Carmen's. Carmen's family and friends are all a part of the show with the exception of Mama, who only came down to oversee the brood. To the accompaniment of much babbling, humming and guitar playing, the family was eating dinner and washing it down with wine. We did a little washing ourselves. That is, we drank from the 'bota' and got our face and ears washed. A 'bota' is a leather bag which when squeezed gives forth a purple stream, beautiful but dangerous, if you can't catch. We couldn't. Hence the wine bath. We felt like Cleopatra and pretty silly, but everyone laughed so we did too.

Carmen is accompanied in her dances by her charming young sisters Leonor and Antonia. Her father, brother, and also ex-boy friend, Sabicus, beat it out with their guitars, and Consuela Marino chimes in with the vocals. Consuela is a friend of Carmen's, besides being a singer, and it naturally follows that she must be in the show.

In true Gypsy fashion, the Amaya father is the lord and master of this domain. Conclusive proof of this lies in Carmen's wild headshaking and expressive glance at her father at our offer of a cigarette. Affection and hospitality are two of the other obvious traits in this family.

La Conga does a booming business with this family floor show. They have wonderful chicken and rice, too. The chicken and rice have an entrancing Spanish name that I can't remember.

Just in case you don't know how we got along with Carmen and family so well, we better explain. Carmen has "no teem" (translated means "no time") to study English, so Juan Beaucaire-Montalvo, a member of THE profession, was kind enough to accompany us. Lucky, too!

Mr. Beaucaire might have been called an interpreter, but he is also a close friend of the Amaya family, so we owe him a special vote of thanks for this backstage romp which we enjoyed so much.

Mr. Beaucaire's enjoyment of the Amaya dancing was the Spanish dance teacher's enthusiasm for a master in his art. Ours was the enjoyment of the 'dabbler', who can't testify as to authenticity, etc., but can testify to the fact that La Conga has some mighty smart bosses who again offer its following 'a ripping good time.'

(*Continued on Page* 31)

Left to right: Colorfully costumed Clarissa, charmer of the Latin-Quarter show. Cabot and Dresden, dance team hit out west after Copocabana stay. Pearl Primus, interpretive dancer of the concert stage, sensation at Cafe Society Downtown. Her dancing to recordings is an unusual touch. Victoria Rane, dagger dancer deluxe, as she appeared at the Bal Taborin, international flavor west of Broadway.

photo: Maurice Seymour photo: M. Ehrenberg photo: Boris Bakchy

TARTAR DANCES ON THE RUSSIAN ARMY FRONT

by IVAN NARODNY

This artistic sculpture of a Russian soldier by a Russian soldier shows admirably the grace and vigor of their present war dances.

Siberia has now become both an arensal and an art center to the Russian armies on the fighting front. The Siberian soldiers in the army have injected Tartar war dances and folk dances of different nomadic tribes, such as, Buriats, Yakuts, Mongolians, into the entertainment and pastime programs of the soldiers.

Capt. F. Vassilieff, a former ballet dancer and leading figure in Mr. R. Gliere's ballets ("Red Poppy", "Gulsara" and "Esmeralda") is now a special military functionary on the Caucasian front of the Red Army and writes of the moral influence of dance in his report. Quoting Capt. Vassilieff:

"The Tartar dances have become a vogue in our army camps simply because they echo the vanished Golden Horde, the feared legions of centuries ago. There is fire, epic grandeur and stirring pathos in their rhythm, melodies and gestures. There are the war dances, the ballad dances and the magic invocations.

"Most of the Tartar dances are performed to the music of the army band and singers. The Tartar war dances are performed by men; the love and ballad dances by women. The war dances reflect something of the feared legions of the past, the flourishing period of the Kublai Kahn era, by voicing the victories of these world conquerors in their remarkable march. All the Tartar war dances are saturated with an emphatic trot rhythm, as if it were meant to melt in with the tramp of the cavalry, the clatter of armor and swords of the feared Golden Horde. These dances are mixed with songs that deal with the glories of the battle, while the ballad dances are about war prisoners, fantastic victories and running horses. The music sparkles with fight, courage and heroism. The steps are lively, dynamic and end with a sweeping gallop.

"The Tartar war dances are miniature pantomimic ballets of the Oriental folklore, performed with sword in hand as if riding on horseback, while somebody chants the song of the mother faraway:

"Grevious times will befall thee,
"Danger, slaughterous fire
"Thou shalt on a charger gallop,
"Curbing at desire;
"And a saddle girth, all silken,
"Gladly I will sew . . .

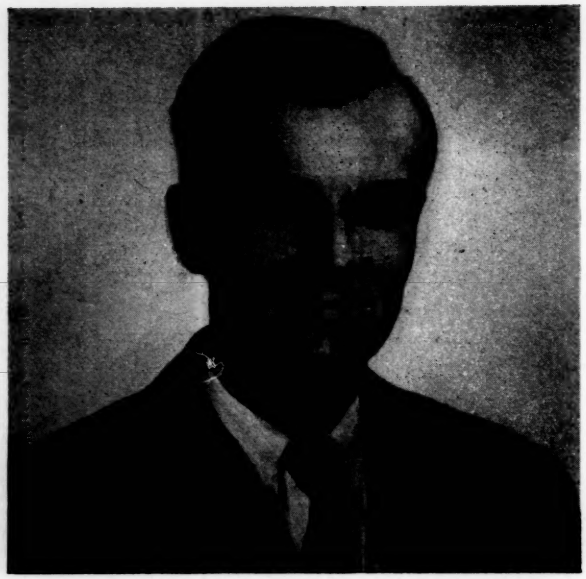
"Somewhat different from the Tartar war dances are the Kalmuk ballad dances or invocations to the astral designs for victories, which the Kalmuks developed from the original shamanistic Tartar pantomimes. 'Ye stars and distances! Ye horizons and lights!' sings the warrior to the soft accompaniment of bells, with hands stretched to the sky, while he marches solemnly toward his expected enemy. This is followed by a battle valse with final victory trill.

"Reinhold Gliere's 'Mongolian March', a symphonic orchestral piece, now played by the army bands, is perhaps the best musical illustration of one of the outstanding Tartar war dances.

"As the Russian army has a number of Siberian divisions which are composed of most of the original nomadic tribes (the Buriats, the Yakuts, the Kalmuks and the Tartars) one sees the expressions of those fighting young men in their native dances and entertainment displays. I witnessed a special ceremonial performance of the Yakut-Tartar soldiers, a kind of nature ritual, displayed in their villages. All sit around a pool and camp fire, looking at the reflection of the starry sky in the pool, while the shaman begins to beat a drum and play the pipe in a solemn rhythm, suggestive of thunder, wind and cracking meteors. The musicians joined him with ivory sticks and bells, as a girls starts the hymn of love, to which the men dance in a ritualistic style. It forms a nature elegy, now imitating the different song birds, owls, cuckoos, sky larks and nightingales, then changing to roaring winds, murmuring running brooks or crying eagles.

"The ceremony continues with a chorus as if coming from afar in the woods, growing gradually louder and louder. 'Ye, bulls of the Earth! Ye, stallions of the sky!' chants the choir of dancers. To this is added a soft beating of drums, which develops into the roar of an approaching storm. The music now takes the form of the cracking

(*Continued on Page* 32)



Alan E. Murray, one of skating's most creative personalities, to assume the leadership of "The Dance on Ice" Dept.

INTRODUCING THE NEW SKATING EDITOR

It is a very hopeful sign in American life when successful men in the world of business and science feel that art is sufficiently important for them to dedicate their leisure moments to writing for Dance Magazine.

Alan E. Murray, although head of the Murray Plastic Shoe Laboratories in Wilmington, Delaware, has never lost interest in skating as a fine art. In the skating world he is spoken of as the "Fred Astaire of the Ice," and "the man that was always twenty years ahead of his time."

As a young skater he saw the possibilities of making what was then the sport of skating into the dance on ice. He became a serious student of Cecchetti and translated the ballet principles into skating dynamics. He then taught the first ballet class for skaters at the Toronto Skating Club in 1925.

It is hard to believe, in light of what has happened since then, but at that time there was much opposition to the idea of making skating an art as well as a sport.

Mr. Murray's next step toward putting skating on an art plane was to inaugurate the first skating department in a dance magazine by creating a "Dance on Ice" department for the American Dancer in Los Angeles in 1930. Previously he had been a steady contributor to "Skating," the official organ of the U. S. Figure Skating Association.

Mr. Murray published articles on skating history and teaching methods, as well as world news, photographs and critical reviews of skating events. Students of skating still consult the back issues of The American Dancer for their valuable skating material.

In 1931, Mr. Murray opened the first organized summer skating season in Atlantic City and conducted the first North American Skating Congress in the Atlantic City Auditorium.

In 1934, when Radio City was finished, Mr. Murray cast his imaginative eye on the sunken plaza, and said to the powers that be, "There is the best place in the world for a skating rink. Central, well protected and a place where skaters can be on view not only to the hundreds of passerbys, but to the hundreds of box seats in surrounding buildings." His million dollar idea was taken up immediately.

In the world of the dance, the possibilities of movement as a spatial art were, at the time, being probed by the post war German School under the leadership of Von Laban. Mr. Murray was at the same time probing this same problem in skating. He felt the skater's body should move in design thru all dimensions and not be just a ramrod on top of the skate. He brought to bear principles demonstrating the ice skate to be a type of wheel, and succeeded at this time in laying the foundation of a new method of moving aesthetically on ice. Ann Taylor, one of Mr. Murray's earliest disciples, still shows the exquisite sequence of movement which was the essence of the Murray Method.

In 1928 Father Coughlin gave Mr. Murray a chance to put on a skating show and the Skating Circus became the first of a series of Murray Ballets on Ice.

But the scientist in Mr. Murray is as strong as the

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artist. He became engrossed with the inadequacy of the skater's shoe as an implement of art and began experimenting on possibilities for a better skating shoe. Mr. Murray proposed to M. N. Arnold Co. that they make a skating shoe and spent a summer at Weymouth, Mass. cooperating with them on its design. That shoe is now used by many leading skaters and teachers. But when this shoe was finished, Mr. Murray said. "This is not the answer to the skaters shoe problem. The solution can come only thru a revolutionary change in our whole concept of shoe making."

It was skating's great loss, and humanity's great gain that Mr. Murray turned his creative genius and mechanical wizardry from skating method to orthopedics. But it is interesting that the same engineering principles and aesthetic laws that he had discovered in skating, finally gave him the clues to the solution of his new problem of finding a perfect shoe for the human foot.

However, before he had completed his invention, this quest lead him into sculpture, dental technique, metallurgy, and, finally, rubber chemistry.

His first invention was a stainless steel dish, faultlessly impressed with the contour of his foot. To this he fastened a steel blade and skated, bare footed, in this "silver skate" as he called it, at Madison Square Garden in 1932. Many of you will remember seeing this remarkable performance pictured in a Pathe News reel.

But this was only the beginning. Mr. Murray found out that it was necessary for skaters to have perfect shoes not only for skating but for their every day life, if they were to keep their feet in the perfect condition that the art of skating demands.

The shoe which Mr. Murray finally invented to take skaters out of foot trouble has proven to be the shoe to take everybody out of foot trouble. Many dancers now wear the Murray shoe to rebuild their feet and keep in the pink of condition.

Among the wearers are Bill Dollar of the American Ballet; Virginia Miller of the Follies; Dorothy Alexander of Atlantic Civic Ballet; Paul Bragg, the famous health lecturer; Madame Litvinoff, wife of the Russian Ambassador; Helen Mathias, noted sculptress; Ann Taylor, skater; Mrs. Ben Hecht; Mrs. E. B. Morrow, noted golfer; Edgar Miller, painter and sculptor; Ray Ruhunka, architect; Lucile Marsh, editor; Dot Guy, dance teacher; Winnie Gould, artist's model; etc.

"But my customers are not only glamorous ballerinas and artists", Mr. Murray hastens to assure you, "Cooks, waitresses, infantile paralysis cases, school teachers, professional and amateur athletes, lecturers, store clerks, nurses, army officers, doctors, dentists, in short everybody and anybody who needs to have their feet work painlessly and efficiently. Out of the shoe they get a new foot—such is the power of nature when you approach her with some subtlety, and then go the whole way."

While Mr. Murray has been making himself a perfect pair of skating implements and the whole world a perfect pair of shoes, he has never once forgotten that skating should be a fine art as well as a sport.

It was he who recently convinced the Dance Archives that they should have a Dance on Ice Department. It was he who convinced Dance Magazine last fall that it should have a Skating Section.

We have already received enthusiastic comments on Mr. Murray's articles, and we look forward with our readers to seeing Mr. Murray guide the sport of skating into the realm of fine art.

We are grateful to have another distinguished and successful man on our editorial staff.

Alan Murray trying out his finished skating shoes at "Iceland" just eight years after his silver skating shell (shown at right) made its debut at this same rink. This shoe fits the foot like its own skin. The impression technique, from which the shoe is moulded, gives the same accuracy as a dental plate, and skaters' proverbial shoe and foot troubles vanish. Feet become w a r m and c o z y again.

In trying to invent a perfect foot covering for skaters, Mr. Murray created the first shoe to solve human foot trouble. In this shoe you can walk on the hard city pavements and still have your foot as happy and efficient as it was in the Forest Primeval. Note the photo at lower right corner which shows the perfect detail that is moulded into each pair of shoes.

photos: Constantine

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News, Cues and Hullabaloos

The CENTRE THEATRE, the only permanent ice theatre in the country, opened its second edition June 24 . . . BLANCHE EVAN gave a lecture demonstration June 13 on the same subject as she dealt with in her article for DANCE MAGAZINE last month . . . SARITA ROMERO, Spanish dancer, gave a program with LAWRENCE TIBBET for the men at Camp Upton under the auspices of the USO Camp Shows . . . MIRIAM MARMEIN starts her summer season with a short tour to the south, followed by a return engagement at the Amphitheatre at Chautauqua, N. Y. and from there to open her own dance theatre at Monomet. Mass. for the summer.

The American Concert Ballet, an offshoot of the American Ballet has been formed with WILLIAM DOLLAR as ballet master. It is now booking for the fall . . . MIA SLAVENSKA will play the leading role opposite RONALD COLEMAN in MGM's "Kismet". After that she will be starred in a dancing role. On June 28 Slavenska and DAVID THIMAR opened in a joint program in Toronto.

Popular CASIMER KOKITCH has been inducted in the armed forces, and the Ballet Russe is heartsick at his leaving, especially his devoted wife, DANILOVA, who wept in the wings during his entire last performance . . . MICHAEL KALLESSER has placed the Fokine Russian Ballet, directed by VITALE FOKINE, under a five-year contract.

The Alviene-Tivoli Playhouse, E. Northport, New York, will have JOHN LA CURTO and JAMES DONNELLY doing the Tap work, and CARL ORME directing the ballets for their summer productions.

EAFIM GEERSH, former premier dancer with Fokine and Mordkin, gave a recital of his own with a group of twenty-five, at the Saint Felix Street Playhouse, Brooklyn, N. Y., Saturday evening, June 25 . . . TRUDY GOTH and HENRY SWARZ after having appeared at the "Unity through the Dance" recital (Studio Theatre, New School) formed what is hoped to be a permanent partnership.

We all mourn the passing of RUTH CHANOVA, lovely little ballet dancer.

Wedding Bells will be ringing for ADA MAY . . . CLARE LUCE going overseas to sing and dance, armed with a "Hula", and a hand routine from PEGGY TAYLOR.

News from the erstwhile de Basil Company has TATIAN BECHENOVA marrying in Mexico . . . V. LAROVA (Australian) returning to Cuba with Cuban husband . . . SHAROVA, Canadian, making way to Montreal . . . GOLLNER, PETROFF, TAMARA GRIGORINA, YAREK, SHABELLEVSKY starring in Colon with the remainder of the De Basil Company.

"American Dancer" is the title of a pictorial feature in the June 15 issue of Look Magazine. Dancers will no doubt want it for the scrap book . . . "Click" ran a double page spread of MARINA SVETLOVA'S party and a story by OLIA PHILIPPOFF, another scoop for a dancer's scrap book . . . Rumor has it AGNES DE MILLE is soon to be a bride. Now the question is, "Who is the lucky fellow?"

JACK COLE has gone to Hollywood. GEORGE BOCKMAN is taking his place in the "Ziegfeld Follies" . . . Colorado College presented its Dance Demonstration at the Colorado Springs Fine Arts Center and at Camp Corsen for the service men. MARTHA WILCOX is director . . . The New York Skating Club is the recipient of a handsome testimonial of appreciation from the U. S. Military Academy at West Point for the Ice Carnival which they presented for the cadets.

More than 150 people attended a buffet supper and evening of entertainment on Stage No. 3 at Republic Studios honoring Miss VERA HRUBA, studio's new star, and her "Ice Capades" troupe which has just completed a successful season in Los Angeles . . . A new Roxy stage presentation headlines CARMEN AMAYA and her troupe including LEONOR AMAYA, ANTONIA AMAYA, PACO AMAYA, JOSE AMAYA, GERONIMO VILLARINO, CONSUELO MORENO and SABICAS The Roxy Revue will also feature PATRICIA GILMORE, BOBBY WHALING and YVETTE and the GAE FOSTER ROXYETTES.

ARTHUR MAHONEY has been engaged as choreographer at the Paper Mill Playhouse, Millburn, New Jersey . . . Cedar Crest College presented the successful Greek drama, "Antigone", with CLAIRE LEEDS as

choreographer. JOAN STURM, of Woodridge, N. J. excelled as the leader of the chorus, RUTH SCHENKEL, of Washington, D. C., and MARCIA HALLMAN, of Allentown, Pa., also stood out . . . MARION RICE presented her dance group at the Brown School Auditorium, June 11, in Fitchburg, Mass.

GREGOR TAKSA, former ballet dancer, now creates morale posters for 35 air bases. "The thing that makes me happiest," says Taksa, "is that the Army realizes that the artist has a real place in the war effort." . . . FELICIA SOREL gave a stirring recital with the new dynamic RICCARDO SARROGA at the Labor Stage Theatre.

"Unity Through the Dance" proved to be a very popular and worthwhile evening. People were turned away and those that got in were enthusiastic about the all star program which included LOTTE GOSLAR and LEON VARKAS assisted by BETTY LIND and PATRICIA GARDNER. The following dancers interpreted the art of different countries: Africa by ASADATE DAFORE with RANDOLPH SCOTT; America by VALERIE BETTIS, GRANT CODE, CHARLES E. WEIDMAN, and MURA DEHN; France by GEORGE CHAFFEE, ADELAIDE VERNON and BELLA REINE; Hungary by TRUDE GOTH and HENRY SWARZ; India and Spain by LA MERI and the NATYA DANCERS; Mexico by SOPHIA DELZA, and Russia by the well known artists, MARINA SVETLOVA and GRANT MOURADOFF.

PAUL MATHIAS teaches three ballet classes a week to soldiers after his hard day's work in the U. S. Engineers District Office . . .

MARY RYAN, Atlanta dancer, now a WAAC, keeps up her dancing technique by dropping into the local dance teacher's classes in the town she is stationed, for instance, ROSE LORENZ in Des Moines. "Don't forget to write to "Our Girls" in the armed forces. They need encouragement just like the boys", writes Marian in her inimitable way . . . LYDIA ORLOVA and LUCIEN PRIDEAUX with their ballet added much to the delightful season of the San Carlos Opera Company presented by FORTUNE GALLO at the Centre Theatre.

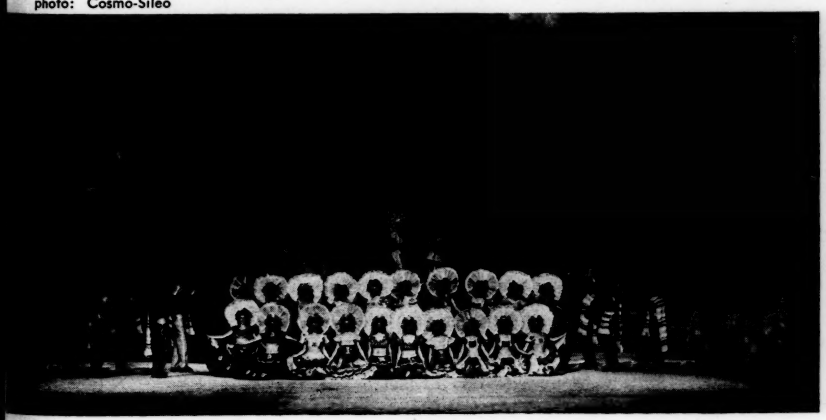
JOE HAZAN danced at a picnic given by a group of artists in Dayton and brought forth much enthusiasm for his program. "They seemed amazed" writes Joe, "(and certainly I was) that I could still be impressive as a dancer when now I spend all my time at the mechanical and scientific study of an architectural designer." . . . ROBERT LAWRENCE, dance critic of the New York Herald Tribune, conducted Ballet Theatre's performance of "Aleko" and "Swan Lake" June 25, before entering the Army June 26.

LA MERI and her NATYA DANCERS gave their 18th program of the season, an "Intime Recital", at their studio theatre presenting "Romba Breaks the Bow", a dance drama of Java. Slides of the Royal Javanese Dancers were also shown at the program . . . New Dance Group gave a program June 23 and 24 which included JANE DUDLEY, HENRIETTA GREENHOOD, LILI MANN, PEARL PRIMUS and the New Dance Group.

(*Continued on Page* 26)

Center Theatre opens new ice show with old favorites, new stars, show pieces, and real ballets.

photo: Cosmo-Sileo



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In Our Mail Bag

by BETTY MANNING

"The best of friends must part!". We said that last year. Remember? Now what about the same friends who meet again? It won't be long and we'll be tripping the light fantastic on the main stem, "Good Ol' Broadway". Even with the dimout, it's still your Broadway and mine.

I hope to make all the dance teacher Conventions. It's nice having them in New York.

If you see a gal wearing a sandwich board which reads "Subscribe to Dance Magazine, that's me. I've just simply got to have your subscription to Dance Magazine before we say, "The best of friends must part".

The paging department requests the whereabouts of a Miss Ernestine Badt. There's a letter waiting! Miss Joyce Coles, there's a soldier at Keesler Field, Mississippi who wants to know where you are. This h'yar department is also looking for Karen Conrad.

* * *

Congatulations on your fine magazine. It's great credit to the profession. We are especially delighted with Miss Marsh's valuable, "Teachers' Edition" insert, which gives teachers just what they need each month.

No dancing teacher in America can afford to miss this. I believe they will all support and subscribe now to Dance Magazine.

A. J. Webber,
Brooklyn, N. Y.

* * *

The Alan Murray story in April DANCE MAGAZINE is easily the best coverage the word Skating has thus far received in print. For a wider acceptance . . . that is to have it recopied by other interested publications . . . the story should have been seasoned with more Arthur (Bugs) Baer English . . .

R. J. Herlihy,
Saranac, N. Y.

* * *

I'm sorry to have neglected sending in my check for a subscription before, as I've truly missed the publication. Your Teachers Editions were very interesting and the Magazine as a whole is such a great improvement over its predecessors I don't want to miss a month's issue, ever.

Ladina Edgcumbe,
Vallejo, Calif.

We are delighted to have "Dance". It is a thrilling issue. Thank you so much for the privilege of looking at and reading such a splendid magazine.

Catherine Jones,
Julia Richmond H. S.,
New York City

* * *

I am eleven years old and in the sixth grade.

Miss Dorothy Alexander, my dancing teacher at Samuel Inman School, gave me a prize for the best scrapbook on dancing at the close of the school year. I won the first prize. The prize was a subscription to Dance Magazine, and I wish to enter my subscription. I am enclosing a money order for the subscription.

We have a Creative Group at school. We make up our own dances and Miss Alexander gives us suggestions. She also teaches us different ballet steps.

The photograph of three boys in the "airplane dance" we sent you won first prize in a photograph contest.

In a recital the Creative Group gave recently I had parts in four dances: "Waltz of the Flowers," "Onward American Youth," "Ballet," and "National Dance of Mexico."

I like dancing better than anything I do. I hope some day to be a great dancer.

Marilyn Vance,
Atlanta, Ga.

* * *

I am enclosing a check for $4.00 for 24 issues of the Dance Magazine. Allow me to express my appreciation of the very fine magazine which you are editing. I consider it one of the finest of our publications in the field of physical education.

With many good wishes for continued success in this splendid work, I am,

Very sincerely yours,
W. R. Morrison, M. D.
Prof. of Hygiene and Physical Ed.,
Oberlin College, Oberlin, Ohio

* * *

I wish to congratulate you on the real improvement of "Dance" as an interesting review for dancers. I find the whole tone of the magazine lifted from the stereotype into which it had fallen.

Eileen O'Connor,
New York City

I really think this magazine means more to us in Maine than it does to many of the students and teachers in the larger communities. In Portland the pupils see no good dancing, except what may be in the movie musicals, so your pictures and articles on dancing and the news of the Dance World help us so very much.

There seems to be a great deal of interest in dancing this year. We are putting on our recital May 21st for the benefit of the Red Cross, and are now working out routines and planning costumes, using "Dancing around the Calendar" for the theme.

Do continue with the Teacher's Edition. Miss Marsh is doing a splendid job. Please give us more lovely ballet pictures. Best wishes for continued success.

Dorothy Mason,
Portland, Maine

* * *

Your current article in the Dance Magazine is a real masterpiece and should be thoroughly digested by every progressive dance teacher!

For many years I've been trying to impress the importance of grace, poise and health benefits of dancing to the mothers of my pupils, instead of the acquisition of numerous routines and steps.

To me it is much more important to teach a child how to live a happy, wholesome life than to stress the importance of dance knowledge. The dancing teacher has a wonderful chance to help mold the character of her pupils, especially those under fifteen years of age.

I find the mothers very cooperative when an explanation is given them as to your particular method of teaching.

Mae Rose,
Miami, Fla.

(*Continued on Page* 26)

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BALLET IN BRAZIL

by JAMES C. MacLEAN

Down here below the equator, the ballet season covers the period from early April to the first of December. The tremendous advances and the added impetus given the ballet, music and the native dances in recent years is a story in itself.

Turning the calendar back to the years just prior to 1920, Brazilian music, its ballet and its folklore were still practically undiscovered by North Americans and Europeans. Endeavoring to develop these arts, Brazil has worked consistently to create from nothing, a music, ballet and folklore that could be called typically Brazilian and unlike anything else belonging to any nation or continent. Their goal has been realized one hundred percent.

The greater portion of credit for this accomplishment goes to the pioneer of Brazilian music, ballet and folklore, Heitor Villa-Lobos, Brazil's greatest living composer.

The Diaghiliev Company with the renowned Nijinsky and the Pavlowa Ballet Company were the first of the all-foreign ensembles to appear in Brazil. They kindled the spark that kept the "Ballet" flame burning ever since. An interval of approximately twenty years lapsed between the last local appearance of Pavlowa's group and the engagement of a succeeding ballet of entire foreign ensemble. That company was Leonide Massine's and the repertoire included three Brazilian ballets, "Uirapura," "Jurupary" and "Amazonas," all three the works of Villa-Lobos.

Brazilian ballet-lovers are frankly skeptical whether foreign artists are capable of injecting the same fire and pulsing rhythm into their ballets. Brazilians are intensely proud of these qualities. A Brazilian artist considers them almost in the light of national institutions. The ovation accorded the dancers at the conclusion of each Brazilian ballet can still be heard echoing through the rafters of the local Municipal theatre.

The Kurt Jooss Ballet played to local engagements during its 1941 tour of South America. Col. W. de Basil's Original Ballet opened its South American tour, as well as the local concert season in April 1941 in Rio's Municipal. The engagement was both an artistic triumph and a financial success.

All this has stimulated a terrific interest in the ballet and its music. The undaunted spirit and the brave work of its artists in an unexplored field have moved Brazil into the realm of recognition, where it now occupies one of the front row seats. Its municipal ballet has become an established institution.

In 1927, Maria Olinewa, well known in the international ballet world was engaged to organize and operate the ballet school in conjunction with Rio's Municipal Opera. Today, the Municipal is proud of its corps de ballet, its premiere danseur, Yuco Lindberg, trained by Mme. Olinewa, and it boasts of one of the finest premiere danseuses on the continent, Madeleine Rosay.

Madeleine Rosay's career has been a spectacular one for a Brazilian. As a child of seven, like others destined for a career in the Ballet, she began to study at the Municipal's Academy of Ballet under the Pavlowa's disciple, Maria Olinewa. At eleven Madeleine was admitted to the theatre's official 'corps de ballet' as a regular salaried member.

Her talents were quickly recognized and the following year she was promoted to the front line of the 'corps de ballet,' and a year later, at thirteen, became the theatre's solo artist, a position she held for two years when she finally became the Municipal's premiere danseuse, a post she still retains.

With a solid classical background in addition to the Brazilian folk dances, Madeleine just about holds the unchallenged distinction of being Brazil's outstanding artist in her field. Though she has danced in European ballets as these were presented at the Municipal in past years, her specialty is the Brazilian ballet and the Brazilian folk dance. Among the latter, her creations include a Samba, Chula, Trevo and Tico, Tico no Fuba.

She was the first to bring the classical dance into Rio's world famed Casinos, and is now nearing her third year as featured dancer in the Casino Urca floor shows. During the regular season, her activities rise to huge proportions. Each morning she reports to the Ballet Academy for continued training. The afternoons are taken up with rehearsals divided between the Municipal and the Casino Urca, and the evenings schedule starts at the Municipal with a midnight show in the Casino Urca to finish off the day.

Madeline Rosay in a characteristic pose showing the lure and sparkle of Brazil dance style.

This ecstatic artist is modest and unassuming offstage, but once the curtain rises, she becomes a whirling, graceful dynamo of unleashed energy, controlled by the fire that breathes from Villa-Lobos heart-stirring music.

First new announcement of interest to ballet lovers came via the Municipal ballet, that it would offer a series of nine performances during May and June. The ballet set-up this year found some changes and new faces. Marie Olenewa, who has supervised the ballet's choreography for the past fifteen years had withdrawn and had signed a contract for the direction of the Municipal ballet in Sao Paulo, Brazil's leading industrial city. Vaslav Veltchek took over the direction of the Rio Ballet.

Alexandre Yolas, who with Theodora Roosevelt appeared in the Golden Room of the Casino Copacabana late last season was a new addition to the ballet. Yolas, along with Yuco Lindberg, one of the ballet's regulars, were the principal male dancers. Eros Volusia, Brazilian folk and character

(*Continued on Page* 27)

Review of Books and Records

VIC-WELLS; A BALLET IN PROGRESS, by P. W. MANCHESTER — Published by Victor Gollancz, Ltd. — London — 8 shillings.

These two books are concerned with what is now called the Sadler's Wells Ballet. This company, though it has no official subsidy is generally recognized as the British national ballet.

Manchester, author of Vic-Wells, A ballet in Progress, is a self-confessed balletomane with a spectator's front-of-the-house point of view. He ignores backstage gossip and politics. In fact, he professes not to know about such things. He has been a part of the audience since the first days of the Camargo Society and the Vic-Wells Ballet and he has a well-developed appreciation and a balanced sense of values of dancing, choreography and the arts related to ballet. His book is a brief chronological account of the repertoire of the Sadler's Wells Ballet with comments on the development of its several prominent dancers and choreographers. He is particularly good at recreating the atmosphere and color of the early seasons when Markova was the chief attraction keeping the public satisfied while Director Ninette de Valois was building a strong company behind her. Manchester's opinions and evaluations may be personal and controversial, but they are withal intelligent.

The accounts of the various ballets, *Checkmate, Rendezvous, Facade, Wedding Bouquet* and of dancers Fonteyn, Helpmann, Honer, Ashton de Valois are no more detailed or comprehensive than in the many previously published books and periodicals, but there is much to write about this company and one more opinion from a fresh point of view is not unwelcome.

This book is particularly recommended to the American groups who aspire to the status of civic or national ballets. Of course conditions in each community are different, but it is smart to learn from the mistakes and successes of others, and sometimes it is very wise to imitate. Of significance is the fact that those who direct the Sadler's Wells attribute a great deal of its success to the fact that the organization includes both a theatre as a permanent home and a school connected with the theatre. Also noteworthy is the inclusion of ballet classics such as: *Giselle, Sylphides* and *Nutcracker Suite* without apology. The company has a wholesome attitude to this phase of ballet which allows for self-respect and did not preclude the developing of purely British works.

THE SLEEPING PRINCESS: CAMERA STUDIES, by Gordon Anthony — Published by George Routledge and Sons — London — 42 shillings.

The Sleeping Princess is a very de luxe book of 63 full page photographs of one of the classical productions of the Sadler's Wells Ballet. The pictures are preceded by essays on the choreography, decor and music of the ballet by Arnold Haskell, Nadia Benois and Constant Lambert. Mr. Haskell makes some apt observations on the difference between classicism and romanticism in ballet, though the conclusions drawn are on the confusing side. Nadia Benois explains why she designed the costumes and backcloths as she did, and Constant Lambert finds some new facets in Tschaikovsky.

The photographs, naturally, are the most important part of the book. They are all by Gordon Anthony, famous photographer and brother of Ninette de Valois. Anthony's most obvious and effective mannerism is his photographing of the dancers against a background of shadows of various props that suggest the ballet from which the pose is taken.

This device was still used to some extent in photographing *The Sleeping Beauty*, but Anthony succumbed to the action-photography vogue and instead of his former serene well posed pictures there are the fuzzier, less technically correct ones of the snap-while-in-action school. This photographer knows enough about dance to shoot only the apex of a movement, but inevitably he catches a few technical lapses. There are bent knees, turned in legs, etc., which the eye never sees and which are unnecessary for the camera to record.

There are pictures of the stage set in the three acts of the ballet and many individual pictures of the leading dancers. There is a nice feeling of depth in the several of these that were taken in arabesque croisé with the dancer on a diagonal from the lens of the camera. The more usual first arabesque, photographed in profile, has a flat two-dimensional effect. *Grande quatrième effacée en avant* is also effectively photographed, but there are too many dancers in this book photographed in this position. The several fairies seem to be very similar when shown in the same pose.

The Sleeping Beauty is printed and bound in a format similar to that of Gordon Anthony's other large books on ballet.

BALLET RECORDING

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Nearly everyone is familiar with the circumstances surrounding Stravinsky's early music, of which *The Fire Bird* is his first important work. The first of Diaghilev's great Paris seasons of Russian ballet was in 1909. Audiences were enraptured by the new art of color and movement that had arrived from St. Petersburg. The dancing of Pavlova, Karsavina and Nijinsky, and the revolutionary choreography of Fokine had given ballet new and fascinating meaning. The scenes and costumes of Leon Bakst

photo: Constantine

Yura Lazovsky photographed dancing the role of Petrouchka to Stravinsky's personally conducted score at the Ballet Theatre's New York season.

were orgies of exotic contrasts. Only the music for such ballets as *Le Pavillon d'Armide* (N. Tcherepnin), *Les Sylphides* (Chopin), *Cléopâtre* (Arensky, with additional numbers by Glinka, Glazounov, etc.), and *Prince Igor* (Borodin) remained more or less conventional. One of Diaghilev's musical innovations had been the creation of ballet to music that had already been accepted on its own merit. With *The Fire Bird* and subsequent works from Stravinsky's pen, such as *Petrouchka* and *Le Sacre du Printemps*, Diaghilev was to introduce something of far greater importance—the creation of original ballet music that had merit even when divorced from the action.

It was a happy accident that Diaghilev, back in St. Petersburg during the winter of 1909, should have attended a concert given by members of the composition class at the Conservatory of Music. Two works, *Scherzo Fantastique* and *Feu d'Artifice* (Fireworks), by a young man of twenty-six named Igor Stravinsky, enchanted him so much with their high fantasy and brilliant intrumentation that he called on the composer and, then and there, commissioned him to write a ballet score expressly for the Diaghilev company. Soon Fokine and Stravinsky were at work on *The Fire Bird*.

In this, his first real masterpiece, Stravinsky did not throw off completely the influence of his teacher, Rimsky-Korsakov. But for most of the musicians and critics at the Paris Opera premiere, June 25, 1910, there was little doubt, as *The Fire Bird* unfolded, that the mysterious mutterings, strange tramping sounds, searing stabs of flame, and tremulous whir of swift wings arising from the orchestra pit were amazingly original creations. Above all was the presence of a rhythmic virtuosity such as Paris had never

(*Continued on Page* 26)

DANCING MASTERS OF AMERICA

PAY LAST TRIBUTE TO SONIA SEROVA

On May 11, 1943, our dearly beloved Madame Sonia Serova was laid to rest in Fresh Pond Cemetery, Meadowview Village, Long Island, N. Y.

Scores of fellow teachers, pupils and countless friends paid tribute at her bier, where she lay so peacefully and contented with beautiful floral pieces banked on all sides.

The years seemed to have rolled back, for neither Father Time nor her recent illness had erased her youthful appearance.

For twenty-five years Sonia Serova taught on the Faculty of the Dancing Masters of America, Inc. Teachers all over the nation mourn the loss of one who contributed so much to the training of teachers in the art of dancing. Her work will live forever and inspire others to carry on.

In behalf of the Dancing Masters of America and the dance profession at large, I wish to offer this poem by Rose Mills Powers as a final tribute to our dearly beloved friend and teacher, Sonia Serova.

On youthful dancers
I can't look now;
She lies so quiet
Who taught them how.
Each step and gesture
Reminds of her
Whom earthly music
Will no more stir.
Surely, somewhere
She will be found,
Swaying to sweet
Melodious sound.
Who, loving rhythm,
So gently drew
Little children
To learn the clue.

Signed, Anna M. Greene
President of
Dancing Masters of America

NEWS, CUES AND HULLABALOOS

(*Continued from Page* 20)

The acrobatic dancing of EDNA JOYCE is featured in the new Leon & Eddie show... MARJORIE BECKWITH taught some of "our boys" the Jeep (described in June issue of Dance Magazine) at the American Seamen's Club recently . . . Pittsburgh Civic Ballet appeared under the direction of KARL HEINRICH at the Carnegie Hall, Pittsburgh.

photo: Constantine

Jimmy Starbuck after devout apprenticeship in The Ballet Russe de Monte Carlo comes into his own as a Soloist, doing Massine's famous Peruvian role in the ballet "Gaite Parisienne".

MURIEL ABBOTT weighs each member of her precision dancing troupe on payday on the set of MGM's "Right About Face." If anyone is over her prescribed weight, she is fined $5. But the money goes to the Red Cross, so no one ever complains. Just eats less . . .

Eleven specialty dancers have been imported from Mexico City and Guadalajara, Mexico, for fiesta scenes in Roy Rogers' current "Song of Texas." Manager and dance director is ALEX NEHARA.

For 30 years CHARLES ROBERTSON was billed in Russian theatres as an expatriate American dancer and comedian who had mastered the language and customs of the country. He imitated American stars, wore Yankee clothes and gave the Russians what they regarded as an excellent idea of our way of life. Two years ago he came to this country and used his own name, which is STANLEY VALSKY. He is now 55 years old and an acrobatic dancer. Recently he was cast in "Russia," which is being filmed by Metro-Goldwyn-Mayer. Director GREGORY RATOFF had to give him his instructions in Russian. Stanley can't speak a word of English.

When the Metropolitan Opera Co. appeared in Chicago, for the first time in many decades, Chicagoans were charmed by RUTHANNA BORIS. Director LAURENT NOVIKOFF renewed acquaintance with his many local friends and former pupils. He is the sort of teacher whose influence lasts as long as one dances, and Chicagoans are beginning to appreciate that . . . GUILLERMO LA BLANCA, who has been teaching in Chicago for the past year, made his concert debut in that city together with CONSUELO GARCIA . . . PARYS and CHRISTINA, a Greek couple who do the dances of Spain, proved to be a handsome couple.

MAIL BAG

(*Continued from Page* 22)

Enclosed you will find $4.00 for subscription to Dance Magazine for two years. I should like to start with the April issue, 1943. I enjoy this magazine very much and being very interested in dancing I should like to start taking it. Heretofore I have gotten it monthly but on leaving the country I was unable to get it upon return at the newsstand.

Rose H. Lavigne,
U. S. Navy Nurse Corps,
Hastings, Nebraska

* * *

Although I have subscribed to your magazine just a few months ago, starting with the March issue, I wish to commend you on the excellent articles which appeared in the two issues of the magazine which I received. I should like to see a bit more about Modern or American Dance in future issues, and am especially interested in the technique of Martha Graham, Doris Humphrey-Charles Weidman, and also La Meri and Natya.

Antoinette Marie Kompare,
Cleveland, Ohio

* * *

To Mr. Joseph Levinoff:

After reading in DANCE Magazine concerning your Ballet School, in the name of the Escola De Dansas de Livramento which I founded in this small town of 20,000 inhabitants, in 1935 and has now been declared official by the government of the State de Rio Grande de Sul, Brazil, South America, I would be very glad if you would be so kind as to send me as soon as possible all your literature, constitution, and by-laws, curriculum programs, as I think I will connect my organization with someone in the States. Principally referring to the Diplomas to be awarded, I would like to see if I can adapt some of your ideas in our country for the mutual understanding and benefit to both your country and mine.

Clara Garcia, Rivera, Uraguay, S. A.

DANCERS BOOK SHELF

(*Continued from Page* 25)

heard before. The ballet's success was tremendous, and not only because of Karsavina's winged grace or the luxurious décor of the painter Golovin. The composer of *Pelléas et Mélisande* made his way backstage after the performance and complimented the young Stravinsky on his remarkably fresh and vibrant score. Thus, with a handclasp, Debussy and Stravinsky united two of the most vital forces in early twentieth-century music.

Since 1919, when Stravinsky reorchestrated six sections of the ballet score (*Introduction, The Fire Bird and Her Dance, The Dance of the Princesses, Kastchei's Infernal Dance, Berceuse,* and *Finale*), the resultant concert suite has become very popular.

Richard Gilbert

BALLET IN BRAZIL

(*Continued from Page* 24)

dancer, who appeared in Metro-Goldwyn-Mayer's "Rio Rita" was another addition, though Eros was not new to the ballet, for she appeared with it a few years back. Her return was good news for Brazilians. Eros was assigned the prinicpal parts of two ballets presented this year, both of Brazilian theme and with music by the Brazilian composers Villa Lobos and Francisco Mignone.

Madeleine Rosay again headed the list of ballerinas which included Yeda Yuqui, Marila Franco and Italia Azevedo. Madeleine returned from an extended engagement in the new Casino da Urca in the city of Pocos de Caldas. Minas Gerais was also featured in the Casino Urca (Rio) floorshows, heading the ballet and classical numbers in those revues. The ballet, in addition to its nine performances also appeared during the season with the Municipal Opera Company.

More good dancing news comes via the leading casinos of Brazil where floorshows are presented nightly. Dancing will occupy a prominent place in the many revues to be offered this coming season. Booking agencies have scoured the fields seeking attractions for the shows and a goodly portion of the entertainment offered will be in the form of dancing. The newly renovated Casino Atlantico has engaged the well known team of Spanish dancers, Homero and Navarro for its opening program. The DeLamottes, adagio trio, has been booked for Casinos second revue, the trio coming down from Mexico.

Choreography in the Copacabana floorshows is under the supervision of Vaslav Veltchek, director of the Municipal ballet and Nini Theilade, formerly of the Ballet Russe. Leda Yuqui is the Copas' featured ballerina. Carmen Costa, Brazilian folk dancer is another attraction that fits snugly into the Copas picture. John Bux, Argentine eccentric dancer, appears in the Casino Urcas show. Marquita Flores and Antonio de Cordoba, U. S. dance duo have signed contracts with Urca management for another six months. Team came to South America with a six weeks contract and are now going into their tenth month of consecutive dates.

Realizing the terrific interest in the art of dancing, stimulated thru the local appearances of foreign dancing groups during the past few years, along with the progress of the 'corps de ballet' of the Teatro Municipal and the bookings of well known dancers, teams and groups into Rio's famous Casinos, Senhor Sansao Castello Branco, secretary of the Uniao Nacional dos Estudantes, (National Union of Students,) is formulating plans for the adoption of dancing courses in the universities and colleges throughout Brazil.

According to the present plans, it is hoped that the courses will be included in the 1943 curriculum, when the schools open about the first of April. A teaching staff is now being organized and the course will include the ballet, classical in all forms, folk, modern and rhythm dances. Teachers of international fame will be engaged for the various courses.

Leda Yuqui and Carlos Leite, both of the Municipal ballet have been engaged to head the ballet staff. Gert Malmgren, formerly of the Ballet Jooss and Nita Brandao have been engaged as teachers.

Eros Volusia, who appeared in the Metro-Goldwyn-Mayer film "Rio Rita" is head of the teaching staff in the National Theatre Service sponsored by the Board of Education. The annual recital was given last month.

Two adorable little Brazilians as they appeared in their native dances in the spring dance festival produced by Dorothy Morgan, an American girl who now lives in Brazil.

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SAL!

(*Continued from Page* 8)

So Rosario and Antonio could make money by dancing on the street? What, asked the family and even the neighbours, if they went to a real dancing school, and studied?

In Seville at that time there lived a dancing master by the name of Realito, a gnome-like fellow with a face like a gargoyle, who was addicted to high heels and snappy Sevillano hats and clothes. One day this Realito, walking through the Alameda, stumbled upon a youngster prancing menacingly before a symbolic red cloth, a customary sight in a city where children play at torero in the same way that American boys play baseball. It was Antonio, six years old and preparing to follow in the footsteps of his esteemed grandfather, who is said to have killed two thousand bulls, and to have fried and eaten the ears of every bull he ever killed. Antonio, himself, disclaims familiarity with this dietary horror.

After the overtures between Realito and the parents of the kids were over, Rosario and Antonio were installed in Realito's school at the colossal sum of three pesetas a week, roughly the equivalent of ten American cents. The kids stayed with Realito for six years and have never had another teacher. Realito was a liberal education. In addition to dancing, he undertook to instruct them in the gossip of the town, local politics, right from wrong, what to do about a toothache and love.

I recall an afternoon in Seville in October of 1932. The scene is Realito's school within the sound of the cathedral bells, an atmosphere rent by screams of laughter and incessant singing in the nasal, harsh flamenco fashion, the lament of a soleares on a guitar, the hammering of nail-studded heels on a much-battered floor, and the aroma of garlic, tobacco smoke, cooking oil and jasmine assailing the unwary nose. In the foreground Rosario and Antonio, then ten and eleven years old, two thin and wiry mites, danced with a mastery and assurance dumbfounding alike to the native and the foreigner.

That was ten years ago. The kids have traveled a lot since that day. In no time at all, a countryman of theirs, by the name of Raimundo Vives, had taken them under his managerial wing and exhibited them in the cantinas and concert halls of Spain's greatest cities. Their opportunities to go abroad were numerous but Dona Julia, the mother of Rosario, who chaperoned them, obstinately refused to hear of such a thing. At last, offers became so extravagant that she gave in.

In the fall of 1936, they entrained for a Paris engagement accompanied by Rosario's mother, and Antonio's mother and sister. None of them have seen Spain since except in the movies. On the way back from Paris they stopped for a short engagement in Marseilles where they crossed tracks with a South American impresario who was in France hunting talent for a variety show. The impresario and the kids had their work cut out for them trying to persuade their mothers to let them go to Buenos Aires. Finally, after much conversation, mostly about dollars, and supplications for safety to the Mother of God, the little band of Sevillanos set sail for Argentina. The kids danced in every South American capital for three years and more. They also appeared in Cuba, Puerto Rico and Mexico. The kids were in Buenos Aires playing at the Teatro Maravilla when the fabulous Amaya arrived. Despite the fact that the three arch-exponents of flamenco Spanish dance appeared on the same programme, it is established that Rosario and Antonio hung up a record of eighteen months at the Maravilla! This fact is crooned and purred over by their personal manager, an astute gentleman by the name of Marcel Ventura, who signed them up three years ago in Mexico City when they were appearing at El Patio.

Mr. Ventura, a 150% compound of business acumen and savoir faire, is, in addition to being a friend of the ex-king of Spain, whose autographed photo stands in state in his home, a former assistant producer for Paramount Pictures, a talent scout for foreign pictures and a collaborator on foreign affairs in the Disney organization.

When Joseph Schenck of 20th Century-Fox was in Mexico City in 1939, Ventura cajoled him into seeing the kids at El Patio.

"More castanet dancers!" moaned Schenck from between clenched teeth. "Haven't we got enough castanet dancers in Hollywood?"

He had to be dragged every inch of the way to El Patio by main force. Once the kids got going Schenck became strangely thoughtful. When they had retired he turned to Ventura and said,

"Marcel, you've got a gold mine. Bring them to Hollywood."

Eventually, Ventura did bring them to Hollywood, but not before they had made a New York debut.

In South America they have a disconcerting habit of flying doves from the presidential box in tribute to great performers. What happens after the doves are released in the theatre is anybody's guess. This pretty custom has been observed for few artists. They include briefly, Caruso, Duse, Bernhardt, Pavlowa, Nijinsky, and, you guessed it, Rosario and Antonio.

At their New York debut in the Sert Room of the Waldorf Astoria, the doves were omitted but the frantic waiters and hotel management will never forget that night. A Latin audience is prone to shout approval and display its feelings, but imagine a North American audience, a Waldorf audience at that, standing on its chairs and pelting the kids with corsages! It really happened. Charlie Chaplin who was present rushed over and threw his arms around them, Antonio relates, in his somewhat unique English:

"He tell us, you Spanish gypsy. I, American gypsy!"

They had to sweep the floor of a litter of flowers before the show could go on. The kids have played four engagements at the Waldorf.

They have danced for President Cardenas of Mexico and at command performances at the presidential homes of every Latin American country in which they appeared. In this country they have appeared at the Palmer House in Chicago, the Mark Hopkins Hotel in San Francisco, and Ciro's in Hollywood. The kids have salted away $24,000 from two appearances in films. One was M.G.M.'s "Ziegfeld Girl", the other Universal's "Sing Another Chorus". Not bad salting for such brief work.

Hollywood was a kind of Venusberg period for Antonio. The pretty girls there kept his mind off his work fairly well, especially Dorothy Lamour. That lasted four weeks. They would probably still be in Hollywood and talking at least 5% more English than they do here in New York if "Sons O' Fun" hadn't intervened. A Broadway show seemed, at the time, to be the most desirable thing, so

(*Continued on Page* 30)

GLORIA!

(*Continued from Page* 9)

share in the good things of life, is an American tradition. That's the kind of country we dream about in the foxholes—a country where a ballerina gives freely of her time teaching little blind girls to dance. A country where the young can dream of the future, and know that no one will stop them from working it out.

Later in the broadcast Gloria asked Mrs. Roosevelt her question.

Mrs. Roosevelt's answer stressed that Americans had not yet progressed as far in cultural matters as the Europeans. She doubted that the law makers or even the people of the United States would be willing to vote funds to the support of an art. Although it has never been done here, Mrs. Roosevelt hoped it might be one of the post war accomplishments. "If all of us keep dreaming and talking and planning the world the way these young people are, then surely the world would HAVE to be what we WANT it," concluded the First Lady.

Gloria's fabulous career started when she was six years old. The family physician recommended dancing to cure her of hunching her shoulders. Madame Papperollo of Boston was her teacher.

It was not long, (six years to be exact,) before Cliff Fischer offered to present her in Europe as a child prodigy. Her mother accepted the offer because she thought it meant opportunity for European study for Gloria. But it turned out the twelve year old youngster had so many engagements, there was no time left to study. She appeared in the "Follies Begere" in Paris among other historical show places. She returned to the U. S. to appear at Music Hall eight times, to solo in "Banjo Eyes," "Streets of Paris," and now "Star and Garter." She has danced in the movies on several occasions.

"I rehearsed for five weeks for my first three minute appearance before the movie camera, but I didn't mind. It gave me plenty of practice," said Gloria.

"Any secrets about the phenomenal ability to spin?" we asked.

"Nothing I won't tell you," replied Gloria with becoming generosity. "I could always spin. Even as a tiny tot when I went to dancing school I loved to pirrouette, so that's what I would practice most. The only advise I can give to dancers who want to spin is to keep your back straight and stiff, reach up with the upper part of your body, push down on your toe. Keep your arms absolutely at a level and spot each turn accurately."

Gloria does six successive turns on one toe point and thirty-two successive turns on one toe by her highly original bounce method.

"Mother discovered that trick," said Gloria enthusiastically. "Mother travelled with me for years, and now my sister, Helen, does so Mother can have a rest."

Among requisites for success Gloria stresses health. "I lived a happy active life in the suburbs until I was twelve. That was the foundation of my energy, now we have a camp in the woods where I vacation between engagements. I sleep eight hours every night. No smoking, no drinking. Plenty of healthful fluids! (I am always thirsty.) A dancer must study continually. I practice one hour a day and go to Swoboda for a lesson three times a week. I've won my fame for spinning, but I'm interested in being a real ballerina."

accent, she ... laughi... rsonality, ... of life and ready for anything.

It was like Gloria to volunteer to teach the ... children. Mrs. Septenelli, head of the Women's ... tion Division of the Lighthouse of the New York Asso... ation of the Blind happened to come to see the show and met Gloria afterward. Now Gloria teaches the blind children every Saturday between shows.

Mrs. Septenelli reports, "The dancing is the best of all recreations to release the pent up physical and emotional energy that the blind children have."

Beside her fame as a dancing star and a teacher of the blind, Gloria has the unique distinction of being the first guest detective to solve the mystery on Ellery Queen's mystery story program. And yet there are people in the world who still think a dancer's brains are all in her feet!

Well here's to Gloria Gilbert who has what it takes in her head as well as her feet, and what is even more important, in her heart, too!

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...ste in spo... ...wling.
...ays, "Sport? My only recreation is my baby.
...il."
...the feminine half of the team has a little boy nearly
...ee years old. A romance which started in Buenos Aires five years ago, culminated in marriage in Rio de Janeiro and resulted in Rafael Masciarelli in Mexico City in 1939. Thus, little Rafael is the Mexican born son of an Argentinean father and a Spanish mother. Silvio Masciarelli, Rosario's husband, (also musical director and arranger for the kids) reports that his little boy can sing the Star Spangled Banner very well, much better, in fact, than his mother can. Rosario took only four months leave on Rafael's account. She danced until two months before he was born, and never deleted a jump or a whirl from her dances.

In their dressing room at the Winter Garden recently they came tearing in after a number, and Antonio collapsed into a chair. The room was jammed with managers, pianists, the family, doctors, visitors and sounded like a boiler factory without the steam. Antonio, it appeared had landed once too often and too hard on his knee. Swollen and bruised knees are evidently the Spanish dancer's chief occupational hazard, there's so much dropping on the knees in Spanish dancing. As done by Antonio it amounts to a riveting job. Consequently, Antonio was doctored amid noisy cries of sympathy. He then stood up cautiously, tried to walk, did a burlesque of his own dance as he claimed he intended to do it for the next show. When performing, he wears pads on his knees, pretty much the same as a football player does.

During this interlude Antonio's sister, Encarnacion, busied herself with sewing on missing hooks and eyes, with helping Rosario into her costume, and with helping Rosario to help Antonio get ready. Encarnacion is always there, no doubt to see that Antonio toes the mark.

At the sound of the warning bell the kids shot out of the room, tore down the stairs onstage in a sparkle of effervescence, and again the curtain went up on Los Chavalillos Sevillanos. Watching the kids for the first time or the thousandth time, you can think of no word that so adequately describes them as "Sal"!

I REMEMBER

(*Continued from Page* 15)

...ancer for her program, but the last minute he backed ...t because her name came first on the publicity. Then ...ot her a better artist. Menaka has developed a group ... does excellent work. Someday they may come to New ...rk.

...ome of the dancers I saw abroad: Mara Mara, "Hindu ...n New York". Margaret Severn, "Old-timer". Joan ...rna, "American consul's daughter who got her first job ...Paris "Lido". She is now "Corporal" in South Africa. ...ris Niles who had visa trouble and had to be sent to ...e ministry. Miss Mett who wanted to appear to show ...f her beautiful, expensive costumes. Dancing did not in...erest her. Deborah Keener whom I sent to Elizabeth Duncan's school in Austria. She liked it. Ingeborg Ruvina, of Zurich, who told me if Bakst had not died, she would have been a great dancer!

I remember Meckel introducing me to Mia Slavenska whom he believed, the greatest young ballerina, and he was a great manager, artist, friend. He managed my Belgium tour and we became great friends. He brought Agnes de Mille to my home where I gave a reception in her honor before her Paris concert.

Celli, whom I've known so many years, and I often talk of our Paris days. I hope he is appreciated here. With European training and background, such artists have much to offer, not always known here.

Yvonne Rentsch, charming Elizabeth Duncan dancer, successful as a teacher and artist. Catherine Littlefield whom I introduced to A. Meckel who later managed her Paris season. Fanny Lubitch, of the Habbima Theatre, who danced just before the war at my home in Paris. She was not allowed by government (Soviet) to dance in public. Djemil Anik, an excellent Hindoo dancer. Jeanne Ronsay, teacher of Simkie, a highly cultured student of all things oriental, a great teacher who should be here in America. Marie Talbot who never passed a high brow tryout until she studied with me and then became a real music hall star. I felt guilty. Fortunately she married a well known orchestra leader and became a radio artist. Dmitri, whose young wife fell down stairs in Spain in a blackout and broke her back. She had gone back in the dark to get her kittens. Delia Rohr, a South African girl who became a wonderful "Spanish" dancer. A young English girl from suburbs once wrote me asking where to live in Paris while studying at Opera School. I recommended Dr. Cardew hostel for dancers. She spent a year

(*Continued on Page* 31)

I REMEMBER

(*Continued from Page* 30)

there. She used to come to ask my advice about her future; whether to join Fuller troupe or teach in Manchester in her home. I advised "home" and she, amazingly enough, followed my advice.

Another gorgeous red head, Colette Vernon, went from "Moulin Rouge" to college in Scotland. She still writes to me.

Ayesha (nee Booth, a child protegee of Daniel Frohman) died in London where she was dancing and expecting a baby. Her Hindu husband then went to India. Ayesha and Lilian Emerson were child wonders of same period. Lilian now adorns Cafe Society and has forgotten the dancing days when she was sponsored by society folk.

My home was always "open" to dancers, writers, artists of all kinds. And many nights after a concert I would write 10 cards or more of introduction for someone I had met who needed a helping hand.

My dream is to have a studio home and theatre in southern France on a hill top where one can rest and create, among such beauties as open spaces, blue skies, sunshine, olive trees, mimosa, to live for and with beauty and truth and not have to read crime stories in daily papers or publicity-paid stories about soda-jerkers who became movie stars, or dancers!!

12 MIDNIGHT

(*Continued from Page* 16)

Next we have the Latin Quarter. Here the hat check girls are dressed like Apaches, in short pants. These Apache costumes make them at least properly dressed for wrestling customer's coats. No subtle cover-ups for hi-jacking here.

The "L-Q" is a three tiered, mirrored and extravagant room. The customers can climb up to a balcony, or take a table on the entrance level, but all must clamber up to the dance floor, about five steps high, nicely carpeted in wine color. Makes you feel like your make a grand entrance, even if you do kinduv get shoved about when the entrance is complete.

Any one can be on the stage at the Latin Quarter (it's the dance floor between shows.) But for the show they have chosen the best. The two hour floor show is what is known on B r o a d w a y as the inevitable 'lavish production,' only they're not kidding. There's the chorus, the show girls, the comedian-magician, the operatic-pop tune vocalist, tumblers, specialty dancers and all the ingredients of a vaudeville show. For a $2.00 minimum you get all this and heaven too. The hot turkey sandwiches are something! It's nice to be able to eat something besides the peanuts and wrapped candy variety of food stuffs that you are usually offered at a show.

Corinne and Tito Valdez, Harold and Lola are two fine dance teams (not ballroom) and Clarissa, a beautiful and flirtatious dancer. All their dancing interprets such dance stories as "The New Orleans Mardi Gras", "The Arabian Nights" (imagine what you can do with this title, the music of Scherezade and lots of backing). Another example of the inventiveness of the Broadway mind was "The Ballet on Fifth Avenue".

Everybody knows about the peculiar part of New York

(*Continued on Page* 32)

BALLET BABIES

(*Continued from Page* 6)

The senior of the Ballet babies group is also an "Andrew." In his four years of life he has crammed so many trips and experiences that a grown up could envy him. His mother is the lovely dancer and ballet teacher, Nathalie Branitzka, and his father ballet regisseur, Jan Hoyer. When Germany struck at Poland, the baby had just been born in a sunny villa in the South of France, near Cannes. Jan is Polish, and on hearing the news of Poland's plight, he left the ballet company and was the first to enlist in the Free Polish battalion. Jan was away fighting, Natacha was too weak to dance, and a grim time set over the little villa. Mother and Grandma's faces were drawn with anxiety. Financial troubles and food shortage were permanent nightmares. Turnips one day and parsnips the next was the daily menu, and the ship from the African colonies bringing some vegetable fat was awaited with anxious heart beats.

Despite these many privations Andriusha grew up determined, practical and ready to boss around his women folk. His eyes are bright, his cheeks rosy, and he bears a touching love to his father, he has never seen. Jan escaped from France and is stationed now in Scotland. A visitor inquired whose portrait was on the mantle piece?

"This is our Janek," answered the child brushing his soft cheek against the picture. (Janek is an affectionate nickname for Jan.)

On the ship that brought him recently to America, Andriusha was the darling of the whole crew. He dutifully trotted behind one of the sailors and imitated every gesture and word. Later, he guided Granny and Mother around the ship and explained to them the functioning of the different gagdets. This love for mechanics has proved upsetting to the tranquility of the household because Andriusha applies his knowledge to all screws and wires he can lay hands on, with the result that the last bill in their apartment for repairs was simply incredible.

He loves fairy tales but wants them up to date. As his Granny was telling him about the witch who flew out of the chimney on the broom he protested indignantly: "Granny! How silly! A broom without a motor! It is impossible."

Since he has had to learn Russian, French and English simultaneously, his memory plays tricks on him. To a friend of the family who questioned him in Russian, asking whether he could speak this language, Andriusha answered in Russian, "Oh, no, I don't speak Russian, I can only speak English."

The last few months the boy has became quite a celebrity, but bears his fame graciously. He was chosen among dozens of Russian children as the most representative child to help in the War Bonds Drive. He wears his silk embroidered shirt and velvet pants with much bravado. He had his portrait painted and it was exhibited in the Grand Central Galleries in New York.

Though both his parents are dancers, Andriusha has no interest in the profession so far. Instead he dreams of being an engineer. Over his shouider he says, "Mother has painted herself again and gone down to rehearsal."

These gifted Ballet Babies are already a problem!

12 MIDNIGHT

(*Continued from Page* 31)

known as Greenwich Village. Most New Yorkers know about "Cafe Society Downtown" and most of you know that the Village is famous for the strangest type of night club. Most of them are of the little hole, down in the cellar, sort. Cafe Society Downtown is a de luxe version. The brand of homo genus that infest this place are the fiends for old time jazz music, the collegiate intellectual and tourists. Like its younger sister, "Cafe Society Uptown," it is decorated in a fantastic mural theme.

In the midst of this Pearl Primus, modern dancer, (the first ever to appear in the Cafe), made her night club debut accompanied by two drummers Norman Koker from Nigeria, Africa and Alfonse Cimer from Haiti.

Miss Primus specialized in interpretive dances of American, African, Haitian and topical subjects. A New Yorker, graduate of Hunter College, she is at present getting her Master's degree in psychology. A strange education for a dancer, but one that didn't stop her.

Pearl was visited on her debut night by no less a personage than Paul Robeson, the great singer. After the show Paul treated the patrons to an exhibition of the boogie-woogie. Said Paul:

"If my son can do it, so can I".

Pearl was young Paul's dancing counsellor at the children's camp, "Wochica".

Pearl created quite a stir in New York and with youth, charm, ideals and education besides her natural talent she's quite a combination.

Cafe Society, Inc., deserves congrats on a terrific discovery, or as Winchell would put it, "Orchids to Cafe Society and Pearl Primus".

NITERY NOTES: Leon and Eddie's have gone to town on their new show. Dancers include Sen Wong duo, Chinese ballroom dancers; The Havana Casino Troupe of samba steppers; the Four Cuban Diamonds, Latin American musical comedy dancers; Patricia King, tap dancer and Renee, exotic dancer . . . The Folies Bergere, new New York club in the grand ballroom of the Hotel Edison has a seating capacity of 600. Chances are they'll fill it, too . . . Coq Rouge had a tenth anniversary celebration last month. Most of those who were there the opening night of the club were invited to attend the party . . . The Versailles is featuring Charles Weidman with Florence Lessing and Peter Hamilton. Betty Ann Nyman and Johnny Coy, featured in "Dancing in the Streets", are also 'members of the cast'.

TARTAR DANCING

(*Continued from Page* 17)

of ravens and whistling of woodcocks. From the shrubs appear a nude hero, decorated with flowers, who performs the invocation to the Master of Nature.

"Ye, stars and distances! Ye, horizons and lights, speak!' sings the hero to the accompaniment of bells, while the onlookers start a solemn dance.

"The Death Dances performed by Tartars and Kalmuks are unusual symbolic displays. The theme of all these dances illustrates how ridiculous a creature, death is in all its mad fury, and how little it achieves, while noble emotions and noble aspirations triumph in the end. In most cases they are satirical pantomimes. Each dancer has his own story of death and thus depicts it in plastic art. The music, having been composed by the men, themselves, in the trenches, pulsates with the emotions of heroism and agony. It is simple, direct, vividly melodic, often ghastly, but always full of color.

"The strange thing is the fact that all the war front music of the Tartars breathes something religious, supernatural, titanic. Not the realistic modern, but the simple spiritual idea appeals to the army audiences. Fairies, ghosts, visions, men's souls and things akin to them, figure in the themes of nearly every trench dance. Music and dance on the war front are the peculiar moral stimulants that have helped make the Russian army the heroic fighters of their enemies. In the dances, those of Tartar origin play the leading role.

In one of the trench dancing halls in the south, the symbolic painting of an American artist, the late Robert Chanler, has become a kind of holy picture for the Tartar dancers. It hung exhibited in the Kremlin some ten years ago and is called the Dance of Death. Chanler painted it during the World War in Constantinople for a future temple of united arts. Mr. W. Bullitt, the U. S. Ambassador to Moscow, was eager to place it in the American Embassy building. This, however, never was built, so the painting hung in the Kremlin a few months before its return to the U. S.

Photo here is of the Wi Yo Mami dance from the jungles of Africa picturing a wedding ceremony. Bernice Louise Hammond is the founder of this first Colored School of Dance in Washington, D. C. Heading a group of advanced adult dancers and instructors, she says, "We are dedicating our talent in dance to authentic and original interpretations of Negro Life as it was yesterday, as it is today, and as we hope it to be in the future". The Ensemble includes Bernice Hammond, choreographer, Jethro Hawkins, Jerry Ingrham, Lillian Westry, Leonard Baldwin, Lindsay Baldwin, Ruth D. Bostic, pianist-composer, and Wilbur G. Butler, the concert agent.

photo: Johnson

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